The Technical Development of Comedy in Tawfiq al-Hakim's Works

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Preface

Tawfiq al-Hakim (1898–1987) began his artistic life by writing comedy when he wrote his lost one-act comedy “The Heavy Guest” in 1919, and throughout his generous period of creativity he continued to write comedy until his last comedy written in 1972, “Shares of Grain”. This ran alongside his diverse writings ranging from serious and tragic plays to stories, novels, biography, and articles. Tawfiq al-Hakim is considered one of the most prolific comedy writers in the history of Egyptian theatre. From an initial analytical reading of Tawfiq al-Hakim’s comedies, the researcher discerned that there are three patterns which occupied Tawfiq al-Hakim throughout his long life: Farce, Light Comedy, and Comedy of Situation. Each of these three patterns underwent technical development from one comedy to another.

The importance of conducting a detailed study concerning the technical aspect of the development of comedy in Tawfiq al-Hakim’s works lies in two main reasons:

- **First:** Shedding light on the craftsmanship of one of the theatrical genres in Egypt.
- **Second:** Shedding light on an important aspect of the creative craftsmanship of one of the pioneers of Egyptian theatre, Tawfiq al-Hakim.

Thus, writing an analytical study concerned with extracting the features of the technical development of comedy can reveal a new dimension in the craftsmanship of playwriting for Tawfiq al-Hakim in particular, and can also shed light on an important aspect of the craftsmanship of writing this dramatic genre in Egypt in general, especially since only a few published critical writings and unpublished academic studies have addressed Tawfiq al-Hakim’s comedy as a subject, namely:

1. Abu al-Futouh Muhammad Abdul Moneim: *The Hero in al-Hakim’s Theatre* (Master’s thesis), supervised by Prof. Dr. Shukri Ayyad, Cairo University, Faculty of Arts, 1970.
2. Jazia Farqani: *Sources of Tawfiq al-Hakim’s French Culture, Its Influence on His Theatrical Art* (Master’s thesis), supervised by Prof. Dr. Suhair al-Qalamawi, Prof. Dr. Samia Ahmad Asaad, Cairo University, Faculty of Arts, 1988.

3. Dr. Ali al-Rai: *Tawfiq al-Hakim: Artist of Spectacle and Artist of Thought*.
4. Fouad Dawara: *Tawfiq al-Hakim - Vol.2 - The Political Plays*.
5. Fouad Dawara: *Tawfiq al-Hakim - Vol.1 - The Unknown Plays*.
6. Fouad Arif Zidan: *Tawfiq al-Hakim's Views on Dramatic Literature* (Master's thesis), supervised by Prof. Dr. Suhair al-Qalamawi, Cairo University, Faculty of Arts.
7. Dr. Muhammad Mandur: *The Theatre of Tawfiq al-Hakim*.

Despite the multiplicity of these studies and critical writings, they share in dealing with the intellectual aspect of Tawfiq al-Hakim's comedy, and do not deal with the technical aspect except cursorily, without establishing an analytical study that clarifies its technical characteristics. For this reason, the researcher believes that studying the technical aspect in Tawfiq al-Hakim's works and examining the features of its development can add to the legacy of specialized studies that have not shed light on this aspect. Additionally, this study can be a step on the path to studying the technique of Egyptian comedy in its various stages.

Having read the comedies that Tawfiq al-Hakim wrote—for he continued to write them for nearly fifty years—the researcher noticed the diversity of the comic patterns he wrote. After a careful analytical reading, he concluded that there are three comic patterns that Tawfiq al-Hakim consistently wrote: Farce, Light Comedy, and Comedy of Situation. In each specific period of his life, he would devote himself to writing in one pattern as dictated by influencing factors. The researcher also observed—after that careful analytical reading—the issues that arose in each phase, which in turn led to a transition to writing in a new comic pattern. This displayed a noticeable development from the first comedy and those that followed within each pattern in particular, and a technical development in terms of dramatic writing in general. Thus, the researcher can define the research problem by formulating it in the following question:

"What are the features of the technical development of comedy in Tawfiq al-Hakim's works?"

To answer the question representing the research problem, the researcher takes the following steps:

1. Studying the objective circumstances that shaped the stages of writing comedy (within the framework of each pattern) for Tawfiq al-Hakim.
2. Studying the features of the technical development of farce in Tawfiq al-Hakim's works during the period from 1924 to 1932, the period in which his activity focused on writing this pattern.
3. Studying the features of the technical development of light comedy in Tawfiq al-Hakim's works during the period from 1935 to 1949, the period in which he was interested in writing this pattern.
4. Studying the features of the technical development of comedy of situation in Tawfiq al-Hakim's works during the period from 1950 to 1960, the period in which he directed his efforts toward writing this pattern.

The researcher selected a group of comedies as analytical models intentionally, based on two principles:

- First: Adhering to all comedies that were the only ones Tawfiq al-Hakim wrote (within the pattern) in a single year.
- Second: Selecting one comedy in each year in which Tawfiq al-Hakim wrote more than one comedy, in a way that serves the issue of technical development—the subject of the research.

The following is a list of the selected models in each pattern:

Farce (1924–1932):

1. The New Woman (1924)
2. A Bullet in the Heart (1932)

Light Comedy (1935–1949):

1. Our Gentle Sex (1935)
2. A Press Interview (1938)
3. I Want This Man (1946)

4. Do Not Search for the Truth (1947)
5. Their Marital Bliss (1949)

Comedy of Situation (1950–1960):

1. I Want to Kill (1950)
2. The Deal (1956)
3. The Perplexed Sultan (1960)

The study of the features of the technical development for each of these comic patterns is defined by studying the development of its construction (plot, character, time, dialogue, place, and the comic element), then tracing its employment from the first comedy to the last.

In addition, a detailed study of the non-verbal texts (stage directions) is included to ensure reaching results specific to Tawfiq al-Hakim's tendencies at each stage of his writing.

The research problem necessitated the use of the analytical method in general, including semiological analytical tools. The research sources are determined as:

1. The texts of the comedies—subject of the analytical study.
2. Specialized references in: (a) The craftsmanship of writing comedy. (b) Patterns of comedy. © Sources of the comic element. (d) Unpublished studies that addressed Tawfiq al-Hakim's theatre as a subject. (e) Published specialized critical writings that have critiqued Tawfiq al-Hakim's comedies—subject of the study.

The researcher proceeds from a hypothesis that states: "Tawfiq al-Hakim's practice of writing comedy in general, and each pattern in particular, has granted him advancement in his expertise in the craftsmanship of writing it." The researcher has confirmed the validity of this hypothesis after a careful analytical reading of Tawfiq al-Hakim's comedies.

The researcher divides the research into three chapters:

- **Chapter One:** Deals with the features of the technical development of Farce in Tawfiq al-Hakim's works from 1924 to 1932.

- **Chapter Two:** Deals with the features of the technical development of Light Comedy in Tawfiq al-Hakim's works from 1935 to 1949.
- **Chapter Three:** Deals with the features of the technical development of Comedy of Situation in Tawfiq al-Hakim's works from 1950 to 1960.

The researcher carries out the analytical study of the features of the technical development of comedy in Tawfiq al-Hakim's works—in each chapter of the research—through four sections:

1. **Section One:** The development of the craftsmanship of the plot.
2. **Section Two:** The development of the construction and employment of character and dialogue.
3. **Section Three:** The development of the use of sources of the comic element and the features of the comic pattern.

The temporal scope of the research is defined from 1924, when Tawfiq al-Hakim wrote his first comedy of pure authorship, "The New Woman," until 1960, when he wrote his last comedy of the Comedy of Situation pattern, "The Perplexed Sultan." It is noted that the plays Tawfiq al-Hakim wrote after 1960 tended toward fantasy and lack of clear definition of the characteristics of the comic pattern, such that they could not be definitively attributed to a specific comic pattern.

Chapter One

Features of the Technical Development of Farce

(1924–1932)

Introduction:

Tawfiq al-Hakim and the Stage of Writing for the Al-Akkasha Troupe

The volume of theatrical production in Egypt during 1924 indicates the extent of public demand for theatre and illustrates the diversity that tragic and comic plays enjoyed in their various types and patterns. This reflects the production market's need for various professional pens and gives young writers the opportunity to try their luck at playwriting. In that year—as evidenced by press advertisements—Egyptian theatre presented ninety plays [^1], among which were two plays that Tawfiq al-Hakim contributed to writing, presented by the Al-Akkasha Troupe at the Al-Azbakiya Theatre in November of the same year. The text of the first advertisement for these two plays mentions Tawfiq al-Hakim's name in the following manner:

"The plays to be performed by the Akkasha Troupe:

- The Groom – by Hussein Tawfiq
- Solomon's Ring – by 'Mustafa Mumtaz and Hussein al-Hakim'" [^2]

Tawfiq al-Hakim explains the appearance of his name in this form, saying: "'The Groom' as well as 'Solomon's Ring' appeared in 1924. At first, I was keen to omit the family name from the advertisements so as not to attract my family's attention. I made my name, especially in the early advertisements, like this: (Hussein Tawfiq)… just that… nothing more… and thus my family remained for some time unaware of what I was doing in this atmosphere and field…" [^3]

It seems that Tawfiq al-Hakim mentioning his name in this manner did not last more than two months, as his full name was mentioned in the newspaper (Kawkab al-Sharq) as follows: "'Solomon's Ring' at the Al-Azbakiya Theatre, authored by Mustafa Mumtaz and Hussein Tawfiq al-Hakim" [^4].

This shows us that Tawfiq al-Hakim had mentioned his full name less than two months after the date of the first advertisement for the play, indicating that he did not care whether his family knew about his practice of writing for the theatre. It seems that the theatrical market's

thirst for various types of dramatic texts encouraged Tawfiq al-Hakim to continue writing, especially as his viewpoint regarding his society began to crystallize and become clear before his eyes, particularly the issue of the modern woman whose impact had become evident in the educated circles of Egyptian society.

Tawfiq al-Hakim describes his state—during the beginning of the production of the two aforementioned plays—saying: “I was determined to take advantage of the summer vacation and begin work on a play about the new woman who had begun to cast off the (yashmak), especially after the ladies’ demonstration and the police dispersing them with their white veils on their faces… It was truly one of the landmarks of the 1919 Revolution that women participated in it for the first time in Egypt’s history… which heralded the imminent realization of Qasim Amin’s dreams in his demand for unveiling… I had specific ideas about the future of women and their unveiling that I wanted to highlight in a play…” [^5]

Tawfiq al-Hakim points to the circumstances under which he completed the play (The New Woman) saying: “The summer vacation ended and I returned to Cairo carrying the draft of (The New Woman), having completed it… It was October, so I found the Al-Azbakiya Theatre in full swing rehearsing (Solomon’s Ring) and (The Groom)…” [^6]

This indicates that Tawfiq al-Hakim completed writing the play (The New Woman) in the summer of 1924 and did not write it—as he himself mentioned—in 1923 [^7]. He first published it in 1952 along with six other plays in the book “Akhbar al-Yawm” after making many technical modifications to it [^8]. In the same year—1924—Tawfiq al-Hakim obtained his license in law, and he describes his passion for theatrical art and its people at that time, saying:

“Naturally, there was nothing to foretell, while I was in law school, any desire on my part for that profession—the legal profession—when I was the one who kept company with artists even during my studies. I used to follow the rehearsals daily. Often, I would scarcely leave the stage, wishing I could cling to it throughout my day with its dim light and abundant noise before an empty hall, plunged in darkness during the day. Yet, everything before me was teeming and dazzling, even the problems of the artists I delighted in following and participating in…” [^9]

Tawfiq al-Hakim remained in this state until he traveled to France in 1925 to study law, following Lutfi al-Sayyid's advice to his father, who had complained about his son's lack of desire to practice law due to his interest in literature [^10]. Before that, he had left the manuscript of (The New Woman) with the Al-Akkasha Troupe. Then he began to write—for the purpose of performance as well—during this period the operetta (Ali Baba), which he started in Egypt and completed in France [^11]. He sent it to the Al-Akkasha Troupe (The Arab Acting Promotion Company - Akkasha and Partners), which presented it at the Al-Azbakiya Theatre for the first time on the evening of Thursday, the fourth of November 1926. Twelve days later, the same troupe presented on the same stage the play (The New Woman) on the night of Tuesday, the sixteenth of November. The lead role in (Ali Baba) was played by Zaki Akkasha opposite Alia Fawzi, with music composed by Sheikh Zakaria Ahmad. As for the second play, it was directed by the troupe's artistic director, Omar Wasfi, and the lead roles were played by Bishara Wakim and Abbas Fares opposite Miss Alia Fawzi [^12].

The play (Ali Baba) raises a fundamental issue in that Tawfiq al-Hakim did not concern himself with any pressing social issue, as he had done in its predecessor (The New Woman). Rather, it is a fantastic, comic, musical piece that satisfies the demands of the theatrical market, containing the themes of love, jealousy, and revenge, along with dance, song, and music, in addition to being a comic work [^13]. It is not strange that the Al-Akkasha Troupe began performing Tawfiq al-Hakim's works (The New Woman and Ali Baba) with (Ali Baba), even though the troupe had received the play (The New Woman) from its author a full year before his travel, while he had sent the manuscript of the second play (Ali Baba) two years later.

Researcher "Sezdel Yassin" points out that the story of (Ali Baba) invaded French theatre in the nineteenth century, and was treated by three of its writers: (Pixérécourt) wrote (Ali Baba or the Forty Thieves) in 1823; then (Scribe) published the play (Ali Baba) in 1832; and in 1887, the opera (Ali Baba or the Forty Thieves) was presented, written by Albert Vanloo and William Busnach. It consists of three acts divided into eight scenes [^14]. The researcher confirms that al-Hakim adapted his play from this opera. The same researcher also mentions that al-Hakim's addition to the play was summarized in removing much of the excessive pomp and ornaments that (Vanloo) had crammed into it, and in removing everything that might offend the Orient and which he himself disapproved of [^15]. That is, Tawfiq al-Hakim

adapted this comic opera to suit the demands of the theatrical market in Egypt—carrying with it respect for the traditions and customs of Egyptian society, and did not occupy himself with treating one of the pressing societal issues of that time. This indicates that the increasing thirst of the theatrical market for texts prompted Tawfiq al-Hakim to adapt Western texts rather than rely on pure authorship.

It appears that Tawfiq al-Hakim's choice of Vanloo's text was due—in addition to the potential of the original French text—to Egyptian theatre practitioners' familiarity with Vanloo's art, as Amin Sidqi presented his vaudeville (The Goose's Consul) in December 1925 at the Al-Rihani Theatre, which was taken from the play (Night and Day) by the French writer Albert Vanloo [^16].

Tawfiq al-Hakim spent three years in France watching and reading, then returned to Egypt without obtaining a doctorate in law—the purpose for which he had traveled—and then worked as a deputy public prosecutor in Tanta in 1929 [^17]. Three years later, he completed writing his play (A Bullet in the Heart), which he created specifically for the "Supporters of Acting" troupe, intending it to be a meeting point or an attempt at reconciliation between the serious theatre he aspired to and the entertainment art that was prevalent on the stages at that time.

Some circumstances prevented this play from being performed on stage [^18]. Laila Nassim Abu Seif describes the conditions of the Egyptian theatre at that time, stating that theatrical activity began to decline noticeably in the late twenties. The audience started to lose interest in theatre, turning to other fields of entertainment. She mentions that Youssef Wahbi, for example, lost a large portion of his audience following successive visits by foreign troupes like the Comédie-Française. In 1925, the first organized attempt to produce an Egyptian film was made at a time when American films were witnessing significant public popularity, attracting, along with Egyptian films, a large portion of the theatre audience. The public also flocked to (music hall) performances for the easy pleasure they provided spectators, which had the worst effect on theatre activity, especially comic theatre. In addition, Badia Masabni opened her hall in 1926 and was able to attract the public to her distinctive blend of shows that combined song, sketch, monologue, folk dance, eastern singing, and takht music, thus

providing spectators with entertainment more splendid than comic theatre performances [^19].

Tawfiq al-Hakim mentions the circumstances under which he wrote the play (A Bullet in the Heart), saying: “There is no doubt that the infighting of political parties had turned people’s minds away from art and its people. Also, the financial crisis that swept the world in general and Egypt in particular around 1930—and this is perhaps the most important reason—affected, among other things, the theatre… I therefore found no field whatsoever for performing what I had written at that time of various plays. Only amateur troupes like the ‘Supporters of Acting’ Society remained active; in it, I found a link to the past, and for it I wrote, especially, the play (A Bullet in the Heart)… But stagnation soon crept into the ‘Supporters of Acting’ Society as well; so this play also remained unperformed…” [^20]

If Tawfiq al-Hakim tried to keep pace with the theatrical market in Egypt and wrote the play (A Bullet in the Heart) for it, and if the theatrical market refused to accept it in 1932, this had a negative psychological impact on him. He describes this period to his French friend André, saying: “I am living in an intellectual atmosphere—if there is in Egypt what is called an intellectual atmosphere—in which someone like me cannot live. Friends of the past have become unsuitable for me today; their conversations, their jokes, and their way of killing time now make me reluctant to sit with them. If you want an accurate description of my condition, it can be summed up in one word: loneliness… loneliness in its most complete and harshest meanings…” [^21]

During that period, upon his return from Paris, Tawfiq al-Hakim was more closely attached to all the artistic events occurring in France, following their news through various periodicals and newspapers [^22]. It seems that al-Hakim’s presence in France at a time when it was teeming with various modern schools made him turn with passionate eagerness to all these schools, attempting to benefit from them in a manner compatible with the nature of the receiving environment [^23]. At the same time, he turned his back on the demands of the Egyptian theatrical market, which no longer suited his new theatrical concerns, especially since he returned to work in Cairo in 1933 as Director of Investigations in the Ministry of Education [^24]. Then, in the same year, his first published play in book form appeared, which was the play (The People of the Cave), whose subject he drew from the Holy Quran.

The National Troupe inaugurated its acting activity with this play in 1935, directed and acted by Zaki Tulaymat, with the lead roles played by Aziza Amir and Omar Wasfi Fares [^25]. In 1940, this play was translated and published in French with a historical introduction by Gaston Wiet, professor at the Collège de France [^26]. Thus, this play represents the opening of a new phase in Tawfiq al-Hakim's playwriting. It is the stage of writing plays for the purpose of publication first and foremost. Tawfiq al-Hakim says to his French friend André, describing his dream of writing a play in the manner of (The People of the Cave):

"If only dialogue could be introduced as a literary form and a respected genre in Arabic literature!.. Do you know, André, why I do not expect success?.. Because acting in our country, or 'personation,' is to this day isolated from literature. A play here is something that is performed and not read. Perhaps literature has its excuse, for a play among us cannot be read because it is based on mere exciting incidents, movements, and surprises! It does not yet know dialogue based on the pillars of thought, literature, and philosophy… But if this literary, intellectual dialogue suitable for reading exists, what do you think Arabic literature's position toward it would be?!" [^27]

It appears that the success achieved by (The People of the Cave) helped him to press forward toward achieving his hopes of writing plays that guarantee their historical and geographical immortality through publication and the possibility of their translation into other living languages besides Arabic, in addition to the possibility of performing them on stage. We see that the translation of this play into French early in his artistic life reinforced for him the idea of writing in classical Arabic to facilitate its transfer to other languages without any obstacle from local linguistic vocabulary. As for the pattern of writing modeled on the play (A Bullet in the Heart), Tawfiq al-Hakim invested it in another field: the cinematic art. Mohammed Abdel Wahab's film production company produced the subject of his play (A Bullet in the Heart) in 1944, screenplay and directed by Mohammed Karim under the same title, starring: Mohammed Abdel Wahab, Raqiya Ibrahim, Ilham Hussein, and Faten Hamama. Tawfiq al-Hakim also wrote the dialogue [^28]. These successes that Tawfiq al-Hakim achieved in fields other than playwriting that kept pace with market demands and whims prompted him to declare his discontent with the stage of writing for the Al-Akkasha Troupe, saying:

“In my life, there is an unknown side that I did not want to acknowledge, and I decided to marginalize it and draw a curtain over it because, in my view today, it is not connected to my literature and should not be included among my work; that is the period of my involvement with the acting stories for the Akkasha Troupe around 1923 [*]” [^29].

We conclude from the foregoing that if there were objective reasons that prompted Tawfiq al-Hakim to write plays with a special artistic character for the stage, the most important of which were the conditions of the theatrical market and its flourishing, along with Tawfiq al-Hakim’s overwhelming desire resulting from his personal convictions about the nature and goals of theatrical art, then these same reasons—with their reversal—are responsible for the change in the pattern of dramatic writing and its transformation into another stage of his writing. This occurred as the theatrical market turned into a state of clear stagnation, as we have clarified, along with the change in Tawfiq al-Hakim’s own convictions after spending more than three years in France in observation and artistic reading, in addition to the unexpected successes of the play (The People of the Cave), which was published, performed, and translated into French, and which represented his new convictions and artistic aspirations. Thus, we see that his plays (The New Woman) and (A Bullet in the Heart) represent an important stage in Tawfiq al-Hakim’s dramatic writing: the stage of writing for the theatre. The role of studying them technically comes to understand their characteristics and the features of their development.

Section One

The Development of the Craftsmanship of the Farce Plot

1- The New Woman:

“As the curtain rises in the first act, the stage scene reveals three men sleeping in random positions in an untidy living room, leaving behind empty wine bottles of various shapes. Sami enters accompanied by the servant and wakes his friends, announcing each of their names:

Mahmoud Bey, Ali, Shahin. Thus, the author reveals the names of some of the play's characters through this device."

Sami tries to wake the sleepers, but as soon as the clock strikes half-past five, Mahmoud Bey awakens, mindful of his important appointment with his girlfriend; therefore, he does not hesitate to help Sami wake both Ali and Shahin [^30].

Mahmoud Bey orders his servant to clean and tidy the room and asks his friends to leave the house quickly because he has an important appointment with his girlfriend at exactly six o'clock. After Sami complains to him that his wife has left him four months ago, Mahmoud Bey attempts to advise his cousin Ali to go to his wealthy wife so she does not get angry and deprive him of her money. Then he reveals to his friends that his cousin Shahin wants to marry a wealthy woman, at which Ali declares that beauty is necessary alongside material wealth. While Mahmoud reveals his annoyance at their presence while he awaits a personal appointment, the servant arrives to announce the arrival of a lady asking to see him. Mahmoud finds no choice but to hide them in a room and then adjusts his appearance in preparation to receive the lady. However, he discovers that she is Fatima Hanim, the wife of his cousin Ali, who has come to inquire about her husband, absent since the previous night [^31].

Fatima Hanim confronts Mahmoud Bey that his daughter Laila has been affected by the calls for women's unveiling and advancement, and urges him—as a conservative woman—to direct his daughter educationally in the proper direction. She reveals to him the rumors saying that Laila accompanied her aunt to Helwan, fleeing from Abbasiya, whose residents know the truth about her relationship with her friend's husband. But Mahmoud Bey denies that, then convinces her to go home to catch up with her husband, and he is also able to convince Ali to follow her. While trying to persuade Shahin and Sami to leave the house, he hears a knock on the door and quickly ushers them into a room, then adjusts his appearance to receive his girlfriend. However, he discovers that the visitor is Hashim Effendi, his business secretary [^32].

Sami grows weary of Mahmoud Bey's behavior and leaves the house. After that, Hashim Effendi explains to Mahmoud Bey that a tenant in his building has not paid the rent for three full months; so Mahmoud Bey orders him to warn this tenant of eviction if he does not pay

the overdue installments. After Hashim Effendi leaves, there is a knock at the door; Mahmoud Bey rushes and pushes Shahin into the room, then adjusts his appearance to receive whoever is at the door, but he is stunned when he discovers that the visitor is his daughter Laila, who has come after the death of her aunt. Mahmoud Bey tries to have Laila live in his estate in Qalyub with her nanny Zainab [^33].

Here, the author has finished the expository phase to announce the complication phase. Laila refuses to live away from her father, while he thinks of being independent to live as he pleases, away from the responsibilities entrusted to him as a father. Mahmoud Bey suggests marriage to his daughter and that he will register the building in her name, but she expresses her absolute rejection of the idea of marriage. While she is freshening up in one of the rooms, the servant enters announcing that a lady is waiting for him in a car below his residence, so he sends Shahin to apologize to her and set another appointment. When Hashim Effendi arrives, Mahmoud Bey confides his concern about his daughter's rejection of the idea of marriage and asks him to search for a suitable husband for her. When Laila enters upon them, they change the course of the dialogue and speak about the subject of Naguib Bey Helmi—the tenant who is three months overdue on the rent of his apartment in the building. Mahmoud Bey informs him that Laila is now the owner of the building and she must face her problems herself. When Hashim Effendi reveals to her the trick by which this tenant evaded paying the rent, she asks him not to demand the rent from him at all [^34]. Thus, the first act ends after the author has laid the first thread of the plot's complication.

The second act begins with verbal and physical flirtations between Naguib Bey Helmi—the tenant in Mahmoud Bey Lamei's building—and his girlfriend Naimat, who reminds him of the sum she lent him. After a series of attempts to evade this subject, he manages to temporarily make her forget what he owes her and returns to flirting with her again. The bill collector arrives and asks for Naguib Bey; the servant tells him he is not there. While the collector warns him that he will obtain his money by law, Naguib Bey bumps into him while running after Naimat, and Naguib Bey manages to postpone paying what he owes for another month. Afterwards, she asks him about his bank balance, and he tells her that he has lost most of his fortune. Then the servant arrives and requests the rent from him, but he evades payment on the pretext that the receipt did not reach him on the morning of the first day of the month and promises to pay it on the morning of the first of the following month [^35].

The servant leaves, then returns to demand two months' overdue wages for his service, but Naguib Bey convinces him that he will inherit a property after his death. He also convinces Naimat—who resumed demanding her money—that their friendship will cool if she gets her money back from him.

Hashim Effendi enters and proposes to Naguib Bey the idea of marrying the wealthy building owner, but Naguib rejects this strongly. No sooner does Hashim Effendi see Laila in front of Naguib's apartment—on her way down the building—than he invites her in for a few minutes to settle the matter of the overdue rent. Then Hashim Effendi goes down to fetch the receipts, leaving her with Naguib Bey. Through their conversation, Naguib Bey reveals that Laila refuses marriage altogether, while she agrees to the idea of friendship; he is astonished, and then she invites him to spend a day at her father's estate in Qalyub.

Naimat emerges from one of the rooms and discovers Laila's presence, so she confronts her. Naguib finds no choice but to withdraw quietly. Naimat declares her suspicion that Laila has come to Naguib's apartment to take him over just as she previously took over her husband Sami. Meanwhile, Laila tries to explain that she left Sami two months ago and that Naguib Bey is merely a tenant in her building. She then confronts her that the responsibility for losing her husband lies with her because she introduced her to him after Naimat persisted in doing so. Naimat heads to the room where Naguib Bey hid, brings him out dragging him by his necktie, while the second act ends with Laila's smile at this situation [^36].

The third act begins with Mahmoud Bey, Ali, and his wife Fatima talking about Shahin's job, as he works as a secretary for his cousin Mahmoud Bey. Mahmoud Bey informs them that he was dismissed from his government job because he insisted on bringing his dog with him to his workplace. A bundle of letters arrives; Mahmoud Bey opens one and marvels at a lady demanding a sum of money she had lent him, then discovers the letter is not for him but for Naguib Bey. He opens another letter and announces its content to everyone: Sami may come to the estate today. Naguib Bey also confirms that Naimat has resolved to reclaim her money from him. After a verbal altercation between Ali and his wife Fatima, Fatima leaves the place in distress, and Mahmoud Bey advises Ali to follow her and make amends. When Shahin sees this verbal altercation between Ali and his wife, he declares that marrying a merely wealthy woman is unbearable. Afterward, the garden of the Qalyub estate is empty

except for Mahmoud Bey and Naguib Bey, where the former asks the latter about the date of the marriage contract with Laila. Naguib Bey declares that it will be in just one day, and this news gladdens Mahmoud Bey's heart, despite his knowledge of Naguib Bey's limited financial situation [^37].

Laila enters and tells her father that someone outside wishes to see him. When Mahmoud Bey leaves, Naguib informs her that he has set the date of the marriage contract for the next day. Laila is distressed by this news and declares that she does not love him and does not want their relationship to exceed friendship. This prompts Naguib Bey to announce his intention to leave the estate; Laila is upset by this news and reveals her love for him. As they embrace, and he kisses her and declares his love for her, they hear Shahin's voice. Laila then retracts what she had previously declared and asks him that they remain just friends, quickly leaving the place for the house in a state of distress.

Mahmoud Bey returns and tells Naguib that Naimat sent someone to demand the debt he owed, so he paid the full amount. Naguib is disturbed by this news, especially since Mahmoud Bey does not know that the idea of his marrying his daughter is over [^38].

Mahmoud Bey thinks that the cause of Naguib Bey's distress is paying what he owed to Naimat, so he reassures him that he will recover his money whenever Naguib Bey can repay it. Naguib Bey leaves him and goes to the house, while Ali comes out to the garden and tells Mahmoud Bey how his wife Fatima wants him to hold a lavish zar for her as reconciliation, and also tells him of her pain that he did not come to check on her. Mahmoud Bey leaves with Ali, while Naguib Bey comes in travel clothes, holding his suitcase. However, Mahmoud Bey discovers his sudden departure and confronts him, forcing Naguib Bey—after many attempts to evade this situation—to confess that he wished to travel, especially since Laila declared her refusal to marry him. He asks her father to dissuade her from the ideas of unveiling so that she would accept marriage. Mahmoud Bey goes to the house while Naguib Bey remains alone in the garden [^39].

The complication phase reaches its climax with Naimat's entrance to Naguib Bey, telling him she came to apologize for sending someone to ask for the money he owed her. As she wraps her arms around him, Laila enters from one direction and Sami enters from the opposite direction. Laila is stunned when Naimat confronts her—in front of Naguib Bey—with the

secret of her relationship with her husband Sami, and Naimat is stunned by Sami's discovery of the nature of her relationship with Naguib Bey [^40].

Naguib Bey moves to leave, and Mahmoud Bey asks him to wait a while, but Naguib Bey confronts him and declares that he does not want to marry his daughter Laila because of her unveiling, and that there are other women created for marriage. He then leaves the estate and departs. Sami confronts his wife Naimat and accuses her of having introduced him to her friend Laila so that she could have the opportunity to establish relationships with other men, then he also leaves the estate. As the final curtain falls, Mahmoud Bey shifts his gaze between Laila and Naimat, both overcome by a sense of shame [^41].

After presenting the elements that constitute the plot of the play (The New Woman)—both main and secondary—it can be said that the text's construction relied on a deep structure characterized by the transformation of its elements during the first and third acts. In the first act, the main subject is represented by the character of "Mahmoud Bey," who moves within a structure comprising the following elements:

Sender	**(Subject)**	**Receiver**
(Society)	(Mahmoud Bey)	(Society)

Helper	**Object**	**Opponent [^42]**
(Hashim Effendi and Naguib Bey)	(Marrying off Laila)	(The idea of unveiling in Laila)

Mahmoud Bey seeks—after the death of his sister and the return of his daughter to him—to rid himself of his young daughter Laila in a way that guarantees his freedom to establish a romantic relationship with a woman without a guardian, while also ensuring his daughter's happiness as an Eastern girl. He first proposes that she live on his estate in Qalyub with her nanny, and when she refuses, he finds no guaranteed means of achieving his desire except to search for a suitable husband for her. Hashim Effendi helps him in this, pointing out that one of the building's tenants is a young man from a respectable family, suitable as a decent husband for his daughter Laila. But Laila objects to the very idea of marriage, affirming that

she will not marry until men recognize the value of women in society. Here, it can be noted that society—with its traditions and customs—remains an active value as a Sender, pushing Mahmoud Bey to marry off his daughter as a satisfactory idea to get rid of her. Society also remains an active value as a Receiver, as Laila's marriage—as a social value—ensures the preservation of society's entity in its smallest structural unit (the family).

The first half of the first act appears as logical premises through which the author presents the main information constituting the initial deep structure of the play text. In the first act, we learn that Mahmoud Bey wishes to live alone without responsibilities, and the sudden return of his daughter Laila has become an element forming the basis of the play's complication. Thus, the burden of Laila's presence in Mahmoud Bey's world has become a motive for the idea of ridding himself of her in a suitable manner. The suitability of this manner is determined by societal traditions and customs, making the idea of marriage a value toward which the movement of the subject (Mahmoud Bey) is directed. The first act also contains information useful in forming the actantial elements in the other deep structure of the text—which will be mentioned shortly.

During the second act—and after Mahmoud Bey surprises Naguib Bey—Mahmoud Bey realizes Naguib Bey's refusal to marry his daughter. This refusal was formed from a paradox based on Naguib Bey's (mistaken) perception that Mahmoud Bey's daughter is ugly and that Mahmoud Bey wants to marry her off at any cost. After Mahmoud Bey leaves Naguib's apartment, the result of Mahmoud Bey's efforts is failure to make Naguib Bey a husband for his daughter, just as he had previously failed—during the first act—to convince his daughter of the idea of marriage. Thus, the value (Object) becomes impossible to achieve, which prompted the actantial model to change the positions of its elements, especially since one of the corners of the active triangle constituting the deep structure here, which consists of: Subject, Object, and Opponent [^43], appeared impossible to achieve, as the active triangle cannot rest on the supports of Subject and Opponent without the presence of the Object (the Subject's object of desire).

At the end of the second act, Naguib sees Laila for the first time and admires her, indeed falls in love with her, and decides to agree to Mahmoud Bey's request to marry her. He therefore asks to meet her again, and she invites him to her father's estate in Qalyubia. This

situation acts as a link between the second and third acts. Through this situation, the third act begins, and the positions of the deep structure's elements have changed markedly, becoming as follows:

Structural Model

Sender	Subject	Receiver
(Love - Mahmoud Bey)	(Naguib Bey)	(Society)

Helper	Object	Opponent
(Mahmoud Bey)	(Marriage to Laila)	(Laila's idea of women's unveiling)

This means that the Subject, Sender, and Helper have changed in the third act, while the elements of "Object, Receiver, and Opponent" remain as they were in the first act.

Naguib Bey has become the main Subject in this structure, and Mahmoud Bey has stepped down from playing this role to play another role as Helper. He accepts Naguib Bey as a husband for his daughter despite his financially straitened circumstances, and even offers him all the assistance that would ensure his marriage to his daughter Laila. Mahmoud Bey does not stop at being a mere Helper, but also plays—alongside Naguib Bey's love for Laila—the role of Sender, as the Sender wants to make the Subject desire the Object for the sake of the Receiver [^44]. This means that Mahmoud Bey wants to make Naguib Bey desire marriage to Laila for a societal value represented by society's laws and customs, which is the value of the family. As for the value of love as a partner in creating the Sender, it is what makes Naguib Bey an active element, for he had previously refused to marry Laila when Mahmoud Bey asked him, but as soon as he saw her, the emotion of love took hold of him and he continued talking with her until he arranged to meet her at her father's estate in Qalyubia. Without the value of love as a Sender, Naguib Bey would not have been a Subject in the third act, and there would have been no need for the entire third act.

From the above, it is clear that the deep structure in the text of the play (The New Woman) is characterized by the transformation of its constituent elements while the Object, Opponent,

and Receiver remain fixed without any change. As for the other active elements, their roles have been replaced by other roles in order for the Object (the concern that the Subject seeks) to be achieved. The Subject did not reach the Object due to the strength of the Opponent represented by Laila's belief in the idea of women's unveiling, which frankly indicates the text's position on the idea of women's unveiling, a position of opposition rather than support.

During the reading of the elements—main and secondary—constituting the play's plot, it can be observed that there are a few dramatic situations that could be omitted without causing any disruption to the text's structure. In the first act—while Mahmoud Bey awaits his girlfriend—the author repeats the unit of (the surprise visitor) three times. The first: Fatima Hanim (Ali's wife) enters searching for her husband. This is a vital and necessary dramatic situation because it reveals the traditional societal viewpoint towards the idea of the modern woman's unveiling, and contains information that enters the basis of exposition for the emergence of the complication, where Fatima Hanim tells Mahmoud Bey what is rumored about the behavior of his daughter who lives with his sick sister in Helwan. As for the second situation, which brings together Mahmoud Bey and Hashim Effendi, its details are repeated in full at the end of the first act, and thus it can be deleted without causing disruption to the play. The third situation begins with Laila's entrance to her father; it is an important dramatic moment because it marks the beginning of the complication phase in the play.

The second act contains two superfluous dramatic situations that can be deleted: the situations following that of the bill collector and Naguib Bey. Similarly, the beginning of the third act—concerning the talk about Hashim Effendi—can be deleted because it is unrelated to the play's plot and is merely a narrative piece intended solely to provoke laughter.

The author deliberately chose the elements constituting the plot of (The New Woman) to ensure their probability, and the general logic governing the organization of these elements is causal logic. We can conclude from the abundance of plot details that this logic is realistic, as realism imposes "on the writer to narrate the details in full" [^45].

It is worth mentioning here that the plot of (The New Woman) aroused some criticism from certain specialists; Dr. Muhammad Mandur (1907-1965) saw it as loose in its construction [^46], and he also questions:

“We do not know from the play how Laila went to (Naguib Bey’s) apartment, breaking in? Nor why she went there specifically?” [^47].

We see that the play’s plot seemed loose—as Dr. Muhammad Mandur mentioned—due to the presence of superfluous dramatic situations on one hand, and the deep structure’s reliance on only two positions for its elements during the first and third acts, which may suggest the insignificance of the second act—with the exception of the situation gathering Mahmoud Bey and Naguib Bey. The question regarding Laila going to Naguib Bey’s apartment and the reason for her visit can be answered from tracing the detailed plot, as Hashim Effendi called out to Laila while she was going down the stairs in front of Naguib Bey’s apartment, a probable occurrence, and she entered the apartment at Hashim Effendi’s invitation to settle the matter of the overdue rent on Naguib Bey [^48]. This itself aligns with the opinion of researcher Fouad Dawara, who says:

“Laila did not go to (Naguib’s) apartment breaking in, but rather entered when Hashim Effendi, her father’s property agent, called her over, considering her the one responsible for handling everything related to the house according to her father’s orders. She had given him instructions not to demand the rent from (Naguib)” [^49].

The author prepared for Laila’s entry into Naguib Bey’s apartment through two shifts: first, Hashim’s realization of his haste in informing Naguib Bey about Laila without showing her to him. Hashim Effendi says:

“But wait until you see her. This new owner of the house. Oh my. I was also wrong to talk to you about her first…” [^50].

Then Hashim Effendi takes advantage of Laila descending the stairs and summons her to settle the overdue rent issue. By this means, Hashim Effendi allowed Naguib Bey to see Laila to give him a chance to choose her, after realizing that Naguib Bey thinks the bride is ugly, and confirms to him—with practical evidence—that she is a beautiful bride.

In addition to what has been mentioned, Dr. Muhammad Mandur sees that:

“Mahmoud Bey, his daughter Laila, and Sami are soon surprised by the arrival of Naimat, who exposes the situation, and (Naguib Bey) departs whence he came, and the gathering

disperses over this farce" [^51].

Dr. Ali al-Rai refers to the same point in the plot, saying:

"The author ends his play by way of melodrama, unconcerned with probability, and does not hesitate to assassinate a strong character like Laila for the sake of proving the idea that the play provides a dramatic explanation for…" [^52].

This means that the two preceding opinions affirm that the play's ending is characterized by artificiality or abruptness, with which we partially disagree. The author indeed prepared for Sami's arrival through the letter that reached Mahmoud Bey at the beginning of the third act. Additionally, the nature of Naimat's character—as we will present in the section on character study in this chapter—is compatible with her constant retraction of her decisions. She had previously—in the second act—retracted demanding her money from Naguib Bey when he balanced friendship against money, and it is evident that the most important reason for this retraction was her love for Naguib Bey, which was clear in two dramatic situations concerning emotional reproach in the second act and the end of the third act of the play.

It can be said that the author prepared to construct the final situation—representing the play's end—as follows:

1. The letter Sami sent to Mahmoud Bey informing him that he might come to the estate today.
2. The features of Naimat's character and the nature of her relationship with Naguib Bey.
3. Naimat's belief that Laila intends to take over Naguib Bey just as she had previously taken over her husband—Naimat's husband—Sami.

We believe that the reason Dr. Muhammad Mandur described this ending as a farce, and Dr. Ali al-Rai described it as a melodramatic ending lacking probability, is that surprising, strange element represented by the change in the ethical stance of Naguib Bey's character—as will become clear in our analysis of characters in this chapter. This change in the ethical pattern of this character is the only contrived element in the play's ending, where Naguib Bey's character moved toward an action that was not inherent in its composition, prompting us to say that it moved by the author's hand, not the character's.

2- A Bullet in the Heart:

The plot of the play (A Bullet in the Heart) passes through a main structure in the first act, which then partially transforms in the third act. Naguib declared to his friend Sami his sudden love for a girl he had seen moments earlier in front of "Groppi's," and he failed to learn her home address due to the spread of his creditors in the downtown area. While Naguib is alone in Sami's clinic—after Sami left to check on a patient and to keep an appointment with his fiancée—Naguib is surprised by the girl he fell in love with standing before him in the clinic, asking about his friend Dr. Sami. After attempting to flirt with her, he discovers that she is his friend Sami's fiancée. At that moment, Sami appears and reveals—in an ironic manner—that Naguib has fallen captive to love for a girl who was eating ice cream in front of "Groppi's" a short while ago, which confirms to Fifi that she is indeed the one Naguib fell in love with.

Thus, the first act of (A Bullet in the Heart) can be represented in the following Greimasian model:

Sender	**Subject**	**Receiver**
(Love)	(Naguib)	(Love)

Helper	**Object**	**Opponent**
(Sami)	(Fifi)	(Friendship)

It is clear from the above Greimasian model that both (Sender - Receiver - Opponent) represent intangible values rather than material or embodied ones; both the Sender and Receiver are represented by an intangible value, which is (Love), while the Opponent is represented by another intangible value, which is (Friendship). At the same time, the Subject is represented by Naguib, and the Object is represented by the character Fifi as the Subject's object of desire.

As for the Helper, Sami played that role in an ironic manner, as he reveals the secret of his friend Naguib's love for a girl he saw moments ago eating ice cream in front of "Groppi's," not knowing that he is conveying information to his fiancée Fifi—who was eating ice cream in front of "Groppi's"—that his friend Naguib means her in his love. This means that the irony represented by the axes: Sami - Fifi - Naguib is the essence of the action here, for without it, Fifi would not have learned of Naguib's love for her, and the line of action would not have proceeded as it was built.

It is worth mentioning that the line: Helper - Opponent represented by Sami and friendship contains another irony, as Naguib upholds the value of friendship that binds him to Sami at a time when Sami—unintentionally—pressures this value. This made Sami's presence here a helping factor for the possibility of creating a relationship between Naguib and Fifi, while Naguib strives to elevate the value of friendship at the expense of the driving force for establishing this relationship, which is the value of love / Sender - Receiver.

In the second act of the play, Fifi discovers Naguib's nobility. She went to him aiming for her fiancé Sami's apartment, but she mistakenly entered Naguib's apartment unintentionally. Although she realized from the beginning that she had mistaken her destination, she continues talking with Naguib, trying to extract an admission of his love for her.

"Fifi: By the way… what do you think of Sami? Naguib: My opinion of Sami is that he is an amazing young man. Fifi: I don't see him as amazing in anything at all. Naguib: God forbid. Allow me to tell you that you are very wrong… What better could you want in the world?.. A nice young man… a good doctor… money in the bank… no creditor to demand a penny or annoy him with a bill… and moreover, he loves you. Fifi: He loves me? Naguib: He adores you… Fifi: Who else besides him loves me?

Naguib: There is no one else… Fifi: You are a liar. Naguib: You don't want to believe… you are free. Fifi: Fine, look at my face… put your eyes into mine. Naguib: No, no, no… please, there's no need whatsoever for me to look at your face… nor to put my eyes into yours. Fifi: You saw how you were afraid of my eyes?" [^53]

Fifi realizes—in the second act—that Naguib loves her, but he behaves differently from a lover's behavior. This prompts us to say that the second act contains an exposition different

from that in the first act, for while in the first act he is characterized as the Subject, we find him in the second act as a passive lover, feigning aloofness while preserving his friendship with Sami. This qualifies for a change in the positions of the actantial elements in the play's structure.

In the third act of the play, the positions of the elements constituting the deep structure change, as seen in the following model:

Sender	**Subject**	**Receiver**
(Love)	(Fifi)	(Love)

Helper	**Object**	**Opponent**
(The power of place and Sami's absence)	(Naguib)	(Friendship)

It is clear that the Sender and Receiver have not changed their value (Love), and the Opponent remains represented by the value (Friendship), while Sami's absence and the power of place / Naguib's apartment represent the Helping factor. Meanwhile, the representatives of Subject and Object have exchanged places to become: Fifi and Naguib instead of Naguib and Fifi. Here, Naguib represents the Object, the object of desire, instead of his previous role as the bearer of desire's will. He did not budge from his apartment nor seek Fifi, while Fifi seeks him—came to his apartment after learning that it is his apartment, not her fiancé Sami's:

"Naguib: Are you not mistaken this time about Sami's floor? Fifi: Not at all… I know that this is your apartment" [^54].

Fifi invades Naguib's world / his apartment this time and confronts him with the truth of his love for the girl he saw in front of "Groppi's." When she realizes his financial distress, she proposes to help him organize his finances, and suggests he marry a wealthy woman who understands and appreciates him, affirming that she is of the same type as him. She declares that she differs entirely from her fiancé Sami, and expresses surprise at Sami's lack of help for his friend. After Naguib defends his friend, she confronts him by saying his defense is useless

as she will not change her view of him, then reveals her admiration for his honesty and the integrity of his friendship in contrast to her discovery of her fiancé's falseness.

Here, the author presents Naguib's character in a real test: Fifi has become the one desiring an emotional connection. She indeed expresses her desire to marry him. Will he betray friendship and listen to the call of his heart? Naguib chose friendship as a value that surpasses the authority of the Sender and Receiver represented by the value of love.

After presenting the deep structure of the play, the dramatic functions of each situation in the play can be displayed through the following table:

Act	Situation	Character	Dramatic Functions
First	1	Sami - Naguib	* Showing that Naguib fell in love with a girl he saw at Groppi's.
First	2	Naguib - Sami	* Naguib learns that the Groppi's girl's heart is occupied with her fiancé.
First	3	Naguib - Fifi	* Fifi learns ironically that Naguib loves her.
		Sami	* Naguib discovers that the Groppi's girl (Fifi) is his friend Sami's fiancée.
Second	1	Naguib - Doorman	* Presenting the financial distress Naguib is going through.
Second	3	Naguib - Sami	* Presenting Sami's materialism and utilitarianism versus Naguib's idealism and emotionalism.
Second	2	Naguib - Fifi	* Fifi discovers Naguib's honesty and the nobility of his morals.
Third	1	Naguib - Sami	* Sami announces that Fifi has postponed the wedding date indefinitely.

Act	Situation	Character	Dramatic Functions
			* Emphasizing Sami's materialism versus Naguib's idealism.
Third	2	Naguib - Doorman	* Announcing that the seizure of Naguib's furniture will be today.
Third	3	Naguib - Fifi - Others	* Fifi pawns her engagement ring to prevent the seizure of Naguib's furniture. * Fifi reveals to Naguib her admiration for him and her desire to marry him. * Naguib adheres to the value of friendship and refuses to yield to his emotions.

From the previous table, it can be observed that all dramatic situations—which collectively represent the line of action in the play—are necessary and cannot be dispensed with, because each of these situations contains one or more dramatic functions, and this function—or functions—represents necessary starting points for the action's occurrence and development.

In addition to the above, we can observe the author's introduction of the element of coincidence twice:

First: In the first act, where the coincidence is represented by Naguib not knowing his friend Sami's fiancée. This element appears contrived in its place, as the dialogue between Naguib and Sami did not build or indicate the possibility of Naguib not knowing his friend's fiancée, as seen in the following dialogue:

"Sami: So what's the story… what's wrong with you? Don't waste my time… I have to meet my fiancée right now… (looks at his watch). Naguib: Send immediately, bring me a doctor" [^55].

The grammatical construction of the two previous dialogic sentences implicitly indicates that Naguib knows his friend's fiancée… which is contradicted by the following dramatic

situations, suggesting the contrivance of the element of coincidence here, especially since Naguib is Sami's neighbor and his only friend.

Second: The other time the author uses the element of coincidence is in the second act, where Fifi enters Naguib's apartment—unintentionally—thinking it is her fiancé Sami's apartment. Apart from these two instances, the author relied on causal logic in introducing the elements of the play's plot, ensuring the plausibility of their occurrence.

We can conclude from the above that the plays (The New Woman) and (A Bullet in the Heart) share a common characteristic in their plots: reliance on a transformed deep structure. In (The New Woman), the Subject changes between the first and third acts. Mahmoud Bey steps down as the bearer of the basic desire to become a Helping factor, while Naguib Bey replaces him as the one with the will to move toward the Object. Similarly, the structure of (A Bullet in the Heart) relies on the transformed deep structure system, as the Subject changes between the first and third acts. Naguib steps down as the bearer of the basic desire to become the Object, while Fifi transforms from the Object to the Subject, thus becoming the one with the will to move toward the Object.

Both plays also rely on the element of coincidence in constructing their plots. In the first act of (The New Woman), Laila arrives without prior preparation, but the author was able to invest Mahmoud Bey's sister's illness—and Mahmoud Bey's staying up and sleeping until sunset—in introducing the information that Laila was forced to come to her father's house after her aunt's death, and that she sent a message in the morning informing him of what happened. This new information was able to harmonize with the old information and appears as a logical result of it.

In (A Bullet in the Heart), the author used coincidence in two places: First, Naguib's heart falling for his friend's fiancée whom he does not know, which represents the only flaw in the plot construction elements, as the author introduced dialogue between Naguib and his friend Sami at the beginning of the first act that suggests Naguib knows Sami's fiancée, which is contradicted by the subsequent dramatic situations. That is, the author did not prepare for introducing this element represented by coincidence.

The other coincidence is Fifi entering Sami's apartment by mistake, which is probable, as Fifi is visiting Sami for the first time at his residence, and Sami's apartment is above Naguib's apartment.

We also clarified how (The New Woman) contains entire dramatic situations that can be omitted without causing any harm to the plot construction. This flaw was the reason Dr. Muhammad Mandur described the play's plot as loose, whereas we find that all the dramatic situations forming the plot of (A Bullet in the Heart) are necessary and essential, as each of these situations performs a specific functional role—or more. Therefore, the plot of this play appeared better in structural coherence than the plot of (The New Woman), which appears loose and flabby.

Section Two

The Development of the Construction and Employment of Character and Dialogue in Farce

1- The New Woman:

The character of "Laila" occupies a prominent position in (The New Woman) as the heroine around whom the play's events revolve, representing the Object / object of desire, as suggested by the play's title itself. If we study this character from the axis of words / deeds, we will find that ambiguity surrounds its construction, and that the quality of mechanism pushes it forcibly into a set of contradictory words and actions adorned with an exaggerated rhetorical tone.

Laila is a young woman in the spring of her life, with a degree of financial wealth. The author neglected her educational level and was content with the final image suggesting she completed her university studies, for she is eloquent and relies on seemingly logical arguments. Moral suspicions surrounded her during the period she lived with her aunt in Abbasiya [^56], as she believes in the ideas of women's unveiling after her friend Naimat

prepared her for this thought and made her establish a relationship with her husband as a form of modernization and progress. There is a clear contradiction between Laila's innate nature, represented by her society's ethics, and her belief in the alien ideas of unveiling. This appears in the following dialogue passage from the third act of the play:

"Laila: How much do you love me, Naguib? Naguib: (…) To the point of death… death… And you, Laila, do you love me or not? Laila: (while Naguib's arm slowly encircles her) I love you. Naguib: (being very close to her, his mouth almost touching her face) Say again, I love you, Laila… and I will offer you my soul, my life, and my happiness. Laila: I love… (and he kisses her before she finishes her word)" [^57].

And when Shahin appears at the window to call Mahmoud Bey, Laila's attitude toward Naguib Bey changes again. She says to him:

"Laila: (with confusion) I mean the words you were saying… (to herself) These are Sami's exact words. (to Naguib) No, no… please don't say those words ever again… You are just my friend, Naguib… understand?" [^58].

The dramatic portrayal of Laila's character suggests the pattern of a girl rebellious against her society's values regarding women's nature and their defined societal functional roles. The author created environmental circumstances that facilitated the existence of this pattern in this manner, as there was no educational guardian to monitor Laila's actions at the moment she adopted the ideas of unveiling. Her father had sent her to live with her aunt so he could be alone and practice his childish hobbies without supervision. So, she lived with her elderly, sick aunt after her mother's death. It is logical that the elderly, sick aunt needed living and health care, and the presence of Nanny Zainab with her was necessary for such care. Thus, Laila would be free to do something else. Added to this was her friend Naimat's encouragement to embrace the idea of unveiling both theoretically and practically, as she constantly spoke to her about the value of unveiling thought for the new woman, and encouraged her to mix with her husband Sami—who later became her first friend in her history.

All these factors facilitated the birth of the new woman as an alien pattern within Laila, a pattern that moves with the mechanism of the boundaries it has drawn for itself and does not

exceed those boundaries except momentarily, only to return to what it was before. For in the situation bringing Laila and Naguib alone—in the third act—Laila steps outside the boundaries of the unveiled woman pattern and interacts with the warmth and spontaneity of her emotions as a young woman, but soon returns to the unveiled woman pattern, declaring to Naguib that she only wants him as a friend.

The author paid attention to the precise details concerning the circumstances of creating Laila's unveiled pattern, shedding light on this social climate responsible for the infiltration of the idea of women's unveiling into Egyptian society. Therefore, "the insistence on the objectivity of society's vengeance against an individual, no matter how great a scoundrel he is, tends to show him less immersed in guilt and society more immersed in it" [^59]; for the primary person responsible for stereotyping Laila into the unveiled pattern is the circumstances of social upbringing that directed her in this direction. Had it not been for Mahmoud Bey—her father's—preoccupation away from caring for her and Naimat's continuous attempts to convince Laila of the idea of unveiling theoretically and practically, Laila's character would not have been confined to this social pattern.

Thus, it can be said that the trait of contradiction distinguishing Laila's character goes back to the contradiction between her old / innate thought represented by her society's thought and that thought concerning the new idea of women's unveiling. This contradiction is highlighted by the play to affirm the deterioration and contradictions of the intellectual values dominating society.

If we look at the ideological factor dominating Laila's character, we find it as follows:

Subject

Sender (Laila)

Advancement

Object

(Unveiling)

Laila's unveiling behavior thus stems from new convictions about the causes of society's backwardness—perhaps the most important of these causes is the paradox between the current status of Egyptian women—at the time of writing the text—and the idea of unveiling. Laila says to her father Mahmoud Bey:

"Laila: Today's advanced, educated girl understands that her relationship with man is not just marriage (…) No… there are other bonds! There is the bond of friendship! And the bond of working in life!.. The advanced Egyptian woman must view man not just as a husband, but as a friend, a companion, and a colleague!.. (…) It is known, Dad! How did European women advance?!" [^60].

It appears that the axis of desire and the axis of Helper / Opponent reveal the disintegration that society has come to—within the text. It can be presented as follows:

Subject (Laila)

Helper <----------> Opponent (Absence of mother, influence of an unveiled friend "Naimat", and father's absence) (Unveiling) (Social traditions, father's desire to marry her off, and Naguib)

This confirms that both the helping factors and the opposing factors are conflicting social roles and values, affirming Northrop Frye's aforementioned statement where the comic writer directs his blame at society more than satirizing the hero—or heroine—in the comedy.

It is worth mentioning that Dr. Ali al-Rai has directed criticism at Laila's portrayal in the play, saying: "The author's hand reaches some of these characters in the third act and violently uproots Miss Laila (…) We suddenly discover that Laila is the mistress of one of her father's friends, Sami…" [^61].

Dr. Ali al-Rai bases his judgment regarding the author's uprooting of the play's characters on what he called (the surprise). We completely disagree with this opinion because the author prepared with implicit and explicit information about the relationship binding Laila and Sami, which can be explained through the following table:

Act	Subject	Page
First	1- Sami tells his friends that his wife left him four months ago.	7
	2- Fatima Hanim tells Mahmoud Bey that his daughter Laila had a relationship with her friend's husband.	11
Second	* Naimat accuses Laila of taking over her husband Sami and having a relationship with him, while	43
	Laila tells her that Sami is the one who loves her and pursues her.	
Third	55 * Laila indicates—through the aside technique—the nature of the relationship with Sami.	

After all these premises, it is logical for the matter of Laila's relationship with Sami to be exposed, especially since this revelation comes from (Naimat), who is in a situation of shame, as her husband Sami sees her in Naguib Bey's arms. Hence, Naimat defends her position as being equal to her husband Sami's position with Laila—in a manner of matching behavior. This indicates that this situation was sufficiently prepared—throughout the three acts—to reach this logical conclusion.

Just as the author paid attention to certain details of Laila's character history, which he presented through multiple dialogic passages, he also pays attention to certain details of the characters of her father, Mahmoud Bey Lamei, and Naguib Bey Helmi. At the beginning of the first act, the author presents a visual situation that displays Mahmoud Bey's behavior in a state of action that ensures his classification according to a specific ethical categorization that cannot be doubted. The first act begins with Mahmoud Bey having thrown his body onto a sofa, surrounded by—alongside his two friends Shahin and Ali—empty wine bottles scattered randomly around the room… In the following situation, we find him seeking to clear his house of his friends because he has a date with a girlfriend convinced of the principles of women's unveiling… In a subsequent situation—also during the first act—Mahmoud Bey thinks of a way to get rid of the unwelcome visitor staying… It is his daughter Laila who has

come to stay with her father after her aunt's death this morning… Then he tries to evade attending his sister's funeral to catch up with his girlfriend.

All these actions indicate a fundamental trait in Mahmoud Bey's character: irresponsibility. This trait drives him to shift his social role onto others. He makes Hashim Effendi manager of his affairs so that Hashim can manage them for him. He also tries to convince his daughter of the idea of marriage, and when he fails to convince her, he asks Hashim Effendi to find a suitable husband for her. He explains to Hashim Effendi, saying:

"… You know I was not created to be a responsible father, tasked and with duties!!! Why did I have her (meaning Laila) stay at her aunt's place before? … The truth, Hashim, is that I am not fit to be a father! Someone who watches over, fusses, and jokes! … And my conscience also does not comfort me leaving my daughter like this… and called an orphan… My intention is that she marries and her husband becomes the one in charge of her!.. And responsible for her… at that time, truly, I would be happy… feeling free… not morally obliged towards her!!.. And my conscience would be at ease (…) I demand my freedom…" [^62].

Thus, the Object / The goal of dramatic desire for the character of Mahmoud Bey Lamei is represented in marrying off his daughter Laila. This is a solution that seemed logical for an irresponsible character like Mahmoud Bey, who sees that his daughter's residence with him—in one apartment—is a deprivation of his freedom. Perhaps the dialogue passage indicates—as is clear during the first and second acts—that the axis: Sender / Receiver is represented by one factor, (Society), which is evident here from his saying: "Not morally obliged towards her." The axis of Helper / Opponent is represented by Hashim Effendi then Naguib on one hand, and Laila on the other.

Mahmoud Bey's character is also characterized by softness in words and deeds. In the first act, he tries to dissuade his daughter from the idea of unveiling and convince her of the idea of marriage in a calm, soft tone. He also discusses with Naguib Bey—in the first act—a calm, soft discussion to convince him of the idea of marrying his daughter… This softness is clearly evident at the beginning of the first act, where he tries to get his friends out of his house—to receive his girlfriend—in a polite manner. He also uses the polite gentleman's style with Fatima Hanim in the first and third acts, despite his rejection of this type of woman who

provokes ridicule and laughter. Thus, we disagree with Dr. Ali al-Rai's description of Mahmoud Bey's character as a "womanizer" [^63], as the author did not indicate once—throughout the play—that he is a character with multiple female relationships. He never mentioned throughout the text that he had a relationship with more than his girlfriend whom he awaits during the first half of the first act… Therefore, Mahmoud Bey Lamei is not a womanizer; rather, he favors the idea of unveiling that facilitated a relationship with a woman without the commitment of marriage, which aligns with his irresponsible nature.

Naguib Bey Helmi also benefited from the idea of unveiling, as he has a relationship with Naimat without any obligations binding him to her, and this relationship also helps him borrow whatever money he wants from Naimat whenever he wants. The author sheds light on the history of Naguib Bey's character, so we learn that he is twenty-eight years old and the son of Fuad Pasha Helmi. He inherited a great deal of money from his father but squandered it. After losing everything, he lives by borrowing from his girlfriend Naimat. The author did not mention any job Naguib Bey holds, nor did he indicate his level of education, and was content with his dramatic portrayal, which indicates that he is spoiled / irresponsible, as he borrows from his girlfriend Naimat without having the means to repay, delays paying the rent for the apartment he rented in Mahmoud Bey's building for three full installments, and evades paying what he owes to the furniture company that gave him his household furniture. He has a relationship with someone else's wife without giving weight to his society's traditions, and refuses to marry a girl he has not seen (Laila) despite knowing she is wealthy… When he sees her and falls in love with her—at the end of the second act—marrying her becomes his dramatic goal.

In the third act, his main concern is formed: to marry Laila… Despite being an irresponsible character who does not recognize society's standards, he rejects Laila's suggestion that he be just a friend and seeks to marry her… When he discovers the secret of her relationship with Sami—at the end of the play—his attitude toward Laila changes completely, and he says to Mahmoud Bey:

"(…) Am I crazy to marry, or a fool? Who can be assured after that… (…) Playing and amusement is something else… marriage is a matter of honor… a man cannot tolerate disgrace and filth…" [^64]

If we reread the character in light of its relationship with the action, we find it as follows:

Sender	**Subject**	**Receiver**
(Love)	(Naguib Bey)	(Society)

Helper	**Object**	**Opponent**
(Mahmoud Bey)	(Marriage to Laila)	(Laila's idea of women's unveiling)

From the activity of the actantial elements in the model, it is clear that Laila's idea of unveiling, which represents the opposing factor to the Subject / Naguib's desire to obtain marriage to Laila as the Object, is not new to Laila for Naguib, as she tells him at the end of the second act:

"Naguib: Why did you refuse (meaning marriage to him)… What are the reasons? Laila: The reasons… that there is no need at all for me to bind myself with such a bond… We women can now talk to men… sit with them and be friends… So what is the need for marriage then? Imprisonment of freedom?.. Naguib: By God, indeed… exactly like you… I said to myself… the world has become free and advanced… and the gentle sex has now become of us and upon us. Marriage was in the old days when the gentle sex was still backward and confined at home… So to meet them, we only had one way… marriage… But since transportation has become easy now… it's over and there's no need to imprison freedom" [^65].

Therefore, it can be said that the ethical stance of Naguib's character contains a contrived contradiction, for he knows in advance that Laila believes in the new unveiling thought. She has openly declared her convictions toward men, refusing him as a husband and accepting him as a friend. When he discovers at the end of the play that there was a relationship between Laila and Sami, this discovery is a logical result of the premises presented to him… Thus, this sudden change in the ethical stance of Naguib Bey's character is unjustified dramatically and contradicts the body of information given about him as premises. It can be said that the change in the ethical stance of Naguib's character represents a breach of its artistic

specifications, executed by the author's hand, not driven by the character's inherent components.

This change in the ethical stance of Naguib Bey's character caused what can be described as the contrived ending of the play, the ending that Dr. Ali al-Rai described—as we previously presented—as a melodramatic ending, and Dr. Muhammad Mandur previously described as suggesting a farce, meaning this ending is characterized by artificiality.

If we move to study the character of Fatima Hanim and Ali's role, we find they are the only social couple in the play, for Naguib, Laila, and Hashim Effendi have not been married before, Mahmoud Bey is a widower, and Naimat and Sami are semi-separated, each living their life in their own way. The relationship binding this couple (Fatima Hanim and Ali) is characterized by reliance on self-interest, as Ali manages Fatima Hanim's businesses and relies on her financially for his entire life.

The author paid attention to defining the features of Fatima Hanim's character, describing her as: "Fatima Hanim, with her ugly, hideous build, her old-style black glasses on her eye, and in sum, of an ugly appearance and a very old-fashioned style" [^66].

She wears the "burqa" on her face [^67]… All this indicates her portrayal as the model of the old woman, the counterpart to the model of the new woman represented by Laila—the play's heroine. It is evident that the most important dramatic function performed by Fatima Hanim's character here is the function of emphasizing Laila's unveiled pattern through the system of contrast. The author deepens this contrast system by introducing a discourse about Laila carrying Fatima Hanim's viewpoint in the first act, where she narrates the details of the relationship between Laila and one of her neighbors / her friend's husband. Here, she performs another dramatic function, that of a discourse carrier aimed at conveying information about the play's heroine. This is introductory information useful in understanding Laila's character and the nature of her relationship with Sami. As for her husband Ali, he is Mahmoud Bey Lamei's cousin and his late-night companion at the beginning of the first act. He married Fatima Hanim for her financial capabilities and manages her commercial businesses.

The author brings him in—in the first half of the first act—to perform a vital dramatic function, as he makes his wife's visit—to search for him in his cousin Mahmoud Bey's apartment—plausible. He also sheds some light on his wife's character—in the third act—especially regarding her backward convictions.

Most critics agreed on the unimportance of Shahin's presence in the play. Dr. Muhammad Mandur sees that there is no clear role for this character [^68]. Fouad Dawara also sees that "Shahin's role in the play is much less important than Ali's role" [^69], and that "it was possible to delete him without inflicting clear harm on the play" [^70]. We completely agree with this opinion, as the appearance / embodiment of Shahin's character in the first and third acts has no dramatic necessity. The same applies to the character of "Nanny Zainab," as she performs no dramatic functions in the situations where she is embodied.

Perhaps the important dramatic function that Hashim Effendi's role performs is limited to providing the opportunity for the first meeting between Laila and Naguib Bey in the second half of the second act, along with presenting the idea of Laila marrying Naguib Bey—to Naguib Bey—as a profitable deal for the latter, which was requested by Mahmoud Bey, for whom Hashim Effendi works as a secretary. He also plays the role of the "Helping Subject," as he represents Mahmoud Bey's confidant, allowing Mahmoud Bey to ask for his help in finding a suitable husband for Laila.

As for the role of Naimat, two discourses about her appear in the first act. The first is from Sami, who announces to his friends that his wife has left his home four months ago and he has not found her yet. Then comes her description—from Fatima Hanim—as the cause behind convincing Laila of the idea of unveiling and pushing her to establish a friendship between her and her husband. We see her in the second act having an illegitimate relationship with Naguib Bey that appears schismatic during the following situation:

"Naimat: How much do you love me, Naguib? Naguib: (tenderly) How much do I love you? You ask me how much I love you? (he draws close to her, and she draws close to him as if about to embrace, but the door knocks harshly). Naimat: (the door knocks, so she wakes suddenly and recoils) Ah… no… no… our friendship… I mean our friendship… Naguib: Ah… (annoyed) Our friendship… yes… Naimat: (in a voice still changed and troubled) … The door… who could it be?" [^71]

It is the same schismatic trait that characterized Laila. Naimat wants to live in the state of love with all its intricate details, without acknowledging it as love, instead giving it another name, friendship.

Naimat's role performed a fundamental dramatic function in the context of the play's plot, represented in revealing a cornerstone on which the author built Naguib Bey's reaction of leaving the estate after deciding not to marry Laila. The author also benefited from Naimat's presence in clarifying the nature of unveiling thought and its effect on modern marriages.

As for the functional role Sami plays, it is defined by providing a piece of information about Naimat leaving the marital home months ago, which is an informative function. His presence—at the end of the play—also triggers his wife Naimat to reveal the secret of his relationship with Laila, thus determining the ending in this manner.

This regarding the play's characters. As for the dialogue language, it is noticeable that Mahmoud Bey Lamei, Naguib Bey Helmi, Ali Effendi, Shahin Effendi, the bill collector, the two servants Hassan and Badawi, Laila, and Naimat… all speak with one prose linguistic tongue, the Egyptian colloquial spoken by residents of upscale areas in Cairo, in terms of its vocabulary and structures. As for the two characters Fatima and Nanny Zainab, they speak a language that approaches the popular level in terms of its vocabulary, expressions, and structures. In the first act, a set of vulgar words and expressions appear in Fatima Hanim's speech, such as: (Qatia – a calamity that cuts off the shop and its years – oh my sight – burnt, brother, the shop with the shop with the world – the cursed one upon his eyes – soot – I see… etc.). As for Nanny Zainab, a number of polite popular expressions appear in her speech, such as: (Stay a camel – a pity on her – her heart which was the color of calico), and she quotes a popular proverb like her saying: (What is written on the forehead must be seen by the eyes, even after a while). Therefore, it can be said that the specificity of language and its relation to character found its way with the author's drawing of the characters Fatima Hanim and Nanny Zainab, as both clearly reflect the social background of each, adding a depth that facilitates—for Fatima Hanim—non-immersion in the unveiling ideas that the new woman advocates. Rather, it helps the dramatic character to take a stance on this new thought, for the skilled playwright makes his characters "adopt their own style of speaking—which must, however, be varied within the scope of the general level of the play's language as a whole…" [^72].

However, the author was not successful in choosing a distinct suitable language differentiating between the level of masters and servants, as he did not give each character their own linguistic level reflecting their social level with its distinctive vocabulary. It can also be observed that the dialogue—in some dramatic situations—tends toward pure narration resembling pulpit speeches, especially concerning the talk about women's unveiling from the mouths of Fatima Hanim, Mahmoud Bey, and Laila in the first act, and Naguib Bey and Naimat in the second act.

We conclude from the above that (The New Woman) contained some technical flaws in character portrayal and dialogue language. This can be presented through the following points:

1- The author introduced ideas on the tongue of Naguib Bey's character that do not match the dramatic portrayal of this character, causing it to be characterized by artificiality at the play's end. 2- The characters Shahin and Nanny Zainab are superfluous to the play and perform no dramatic function. 3- Using a single linguistic level that does not differentiate between masters and servants and does not reflect the specificity of each character in the play.

2- A Bullet in the Heart:

The character Naguib occupies a constant presence on stage from a short time after the play's start—not exceeding a few minutes—until its end. We clarified—when studying the play's plot in the first section of this chapter—that Naguib represents the Subject in the first model of the text's deep structure, while he transforms into the Object / object of desire in the second model. This suggests that Naguib represents the play's hero.

The text did not indicate the social class to which Naguib belongs, nor did it indicate the nature of his education, but merely showed him in a material setting suggesting a socially refined origin, as he lives in a genuinely elegant environment despite his deteriorating financial circumstances, in addition to his mother's ring, which reflects his family's material capabilities and unique taste.

Naguib's dramatic desire—in the first half of the first act—was defined as the emotional attachment to the girl he saw in front of "Groppi's" (Fifi). However, this desire quickly froze upon learning that this girl is the same as his friend Dr. Sami's fiancée.

It is noticeable that the dramatic portrayal of Naguib's character rested on a fundamental trait: the exaggeration of reactions. In the first act, Naguib appears in a state of complete infatuation with the girl he saw—moments ago—in front of "Groppi's," describing his condition as having been shot with a bullet in the heart. When he finds that girl before his eyes—in Dr. Sami's clinic—utter astonishment takes hold of him, his tongue is tied, and he loses control of the cigarette that falls from between his lips. Then, once he absorbs the situation, he turns to excessive flirtation without the one being flirted with (Fifi) showing any desire. And once he learns that this Fifi is the same as his friend Sami's fiancée, he returns—mechanically—to the same state of astonishment mixed with daze and embarrassment after Fifi realizes—in an ironic manner—that Naguib loves her.

In addition to the trait of exaggeration, the researcher notices another trait that occupied an important aspect of Naguib's behavior: the trait of mechanism. If exaggeration means exceeding the reasonable limit as a stereotyped reaction, then mechanism is what transforms Naguib's behavior from one extreme to the opposite: from complete silence to excessive flirtation, then from excessive flirtation back to complete silence. Another type of mechanism also appears; while exaggeration means exceeding the reasonable limit as a stereotyped reaction, mechanism in Naguib's character in the second and third acts appears through the technique of stimulus / response. In the second act, the stimulus appears in the doorbell and the response follows. The employment of this trait is repeated just before the play's end [^73], specifically the mechanism in Naguib hiding inside the box [^74].

In addition to the above, we see Naguib's elevation of the value of loyalty to his friend clearly in his stance toward Fifi—toward whom he declared his deep love—after learning she is his friend Dr. Sami's fiancée, as he freezes his stance toward her and becomes passive with her even after she declares her desire to marry him.

Naguib: I am a person destined to live in a particular way in life and it is impossible to change his life (…). Fifi: A strange bohemian life! Naguib: Chronic confusion, economic indigestion, and incurable anemia. Fifi: You are wrong… I think there is a cure. Naguib: What

is it, please? Fifi: If you marry someone who understands you and has money. Naguib: And who has a “Packard” (meaning her). Fifi: Exactly. Naguib: So the Packard can be sold… and we both drown in the river! Fifi: (smiling) And what’s wrong with that? Naguib: I think someone like me was not created for marriage… [^75]

Here, Naguib refuses to solve his worsening financial crisis and diminishes the value of love in exchange for elevating another value, the value of friendship.

Alongside these distinctive traits of Naguib’s character, another important characteristic distinguishing him became clear: idealism. This appears through his elevation of the value of friendship at the expense of love that would solve his financial crisis. When Naguib describes to Sami the girl he saw in front of “Groppi’s,” Sami comments:

Sami: She has a car as long as this room, one and a half times… That’s real love… Hispano… Rizota… Fraschini… Packard… one of those brands opens all forbidden streets for you, and you won’t need the traffic department. Naguib (spits on the ground in disdain) … You are a materialistic man! Sami: Listen, Naguib, a piece of advice: I encourage you to seduce cars as long as this room, one and a half times… your finances will be organized and you’ll live comfortably. Naguib: I despise the words you are saying… [^76]

The trait of idealism was the supporting motive for elevating the value of friendship at the expense of love, no matter the material gains Naguib could obtain from achieving this love.

The author deliberately portrayed Dr. Sami’s character as a counter-model to Naguib’s to affirm his qualities through the technique of (contrast). The first thing we encounter about Sami is that he works as a doctor, in contrast to Naguib, for whom the author did not point to any profession… While Naguib is characterized by mechanism, Sami moves with logical calculations and makes emotions secondary; he is pragmatic in the system of his life as a whole.

In detail; he weighs Fifi with the scales of reason: perfection of beauty, money, and love, detached from her human qualities that distinguish her from others who possess these qualities… At the same time, Naguib appears as a young man governed by noble ethics and virtuous behaviors, yet a failure by pragmatic social standards, as he does not work and looks at women in general—and Fifi in particular—from the perspective of the beauty of non-

utilitarian personal qualities. Hence, it can be said that the qualities of Dr. Sami's character affirmed all of Naguib's qualities, showing his idealisms, clarifying his virtues, and also exposing his flaws through the technique of (contrast) between the mental conception of both.

The dramatic desire moving Sami's character is defined by marrying Fifi, no matter if this leads him to appear deceptive.

- Sami: I want to do all my effort for the marriage contract to be done within a week.
- Naguib: A week?.. Is marriage boiling eggs, Effendi? Or is the phrase plundering! Calm down, cool off, and show some restraint! Why are you people like that, idle, gluttonous… The world is fine, thank God… And no one is dying of hunger… And you have a thousand Egyptian piled up in the bank.
- Sami: So you prefer I leave them the freedom to determine the day that pleases them?
- Naguib: Definitely…
- Sami: An idea… Also so I don't appear before them as the persistent, eager one.
- Naguib: You don't have anything but appearing in that manner, your thinking still never pleases me at all… [^77]

Despite Sami knowing about the seizure of his friend Naguib's apartment furniture, he shows no desire to help him; rather, he does not hesitate to take Naguib's mother's ring to pawn it and obtain a hundred pounds to complete the appearance he wants to present before Fifi's family [^78].

It seems clear that Sami's desire to marry Fifi means nothing more than affiliation / belonging to a specific social class, so he uses all tricks to appear before his bride… worthy of marrying her… Sami says to Naguib:

"I do not want to appear in the image of weakness, poverty, and need… I mean, I must pay immediately what they (meaning Fifi's family) say without hesitation or delay…" [^79].

The emphasis on Sami's rationality and his taking all his steps with clear rational calculations is affirmed. Sami says to Naguib:

"Sami: (…) We must finish quickly before they finish off my pennies (…) Don't you like my words… I see that I'm speaking with reason. Naguib: With more reason than necessary.

Sami: Actually, this particular subject needs that…" [^80].

And in a dialogue between Fifi and Naguib, the following discourse about Sami becomes clear:

"Fifi: (…) His mentality cannot easily understand these behaviors. Naguib: Because he is a reasonable, balanced man. Fifi: More than necessary" [^81].

Just as the mechanism characterizing Naguib suggests the spontaneity of his speech and behavior, this trait—like the other traits distinguishing the character—is revealed, and the trait of rationality characterizing Sami is emphasized.

The author was able to establish this contrast between the characters of Naguib and Sami through drawing / portraying Fifi's character with its distinctive characteristics. She possesses the human qualities that make her an object of love, just as she carries the material specifications that make her a target of Sami's desire. She has a warm heart overflowing with feelings and emotions, like Naguib. She is spontaneous, loves clarity and honesty, just as we find in Naguib, while she enjoys stable material conditions like Sami's and more. She also has lineage and extraordinary beauty. At the same time, she views the world through a pure emotional vision and views material things as means, not ends. Hence, Fifi champions the ideal over the realistic and accepts honesty as opposed to rejecting falseness.

Fifi's position between the worlds of Naguib and Sami can be clarified as follows:

Naguib	**Fifi**	**Sami**
Has an excessively idealistic outlook	Emotional motivation	Ideal intangible qualities

This may explain why Naguib does not propose the idea of marriage to the one his heart fell in love with from the play's beginning until its end, for he only wants to establish a pure emotional relationship with her without any material bond binding them. The motivation of desire did not exceed being an emotional motivation, unlike the motivation driving Sami toward Fifi, which is a possessive motivation, translated in his announcement at the play's beginning that he has an appointment with (his fiancée), then his announcement to Naguib

that the engagement has not become official yet [^82], then his invention of various tricks to convince Fifi's family to hasten the marriage, relying on the image he presents to them whose lines he drew with his mind.

The author succeeded in shifting Fifi's feelings from her fiancé Sami to his friend Naguib with transitions built on the degrees of clarity with which she discovers each of the two characters. Initially, she meets a daring young man to an unusual degree in the office room of her fiancé Sami's clinic, speaking to her in an enchanting, captivating manner while she is attached to her fiancé. Then she discovers—in an ironic manner—that Naguib loves her, so her position toward him changes—at the end of the first act—and she sympathizes with him. During the second and third acts, Naguib's authenticity, honesty, and adherence to lofty human values (such as friendship) become clear to her, while her awareness of her fiancé's pragmatism and self-love increases. Hence, she chooses Naguib at the play's end and declares her desire to marry him… Fifi says to Naguib:

"You definitely understand Sami better than I do, because I have understood his nature very well for a short time now (…) I understood that he is a rational man, just as you said, exactly, and weighs everything in the world like the nature of any somewhat materialistic person (…) I understand well people who are painted with varnish… Sami is painted with varnish very well… (…) You are not… (…) Truly, you are the only person I can say has not tried for a moment to deceive me…" [^83]

The author invested the second act in building Fifi's awareness toward both Sami and Naguib. She enters Naguib's apartment by mistake, having intended her fiancé Sami's apartment, then speaks to Naguib in a manner suggesting indifference to him, yet at the same time, she does not leave his apartment immediately upon discovering her mistaken destination. She then expresses a desire to remind Naguib of the "Groppi's" girl, and finally shows her clear jealousy when Naguib calls one of his female friends on the phone, asking him—in annoyance—whether he has forgotten the "Groppi's" girl. In the third act, Fifi reveals to Naguib the intentionality of her destination to his apartment, reflecting the emotional results drawn from the previous act, then declares her desire to be with him.

Through this convincing transformation in Fifi's emotions, Naguib is besieged between two important intangible values: either love or friendship, and Naguib chooses the second at

the play's end.

The secondary roles performed important dramatic functions… The role of "Abdullah" the doorman performed three dramatic functions:

1. Clarifying the deteriorating financial situation Naguib is going through, through the repeated material demands he makes of Naguib in the second and third acts.
2. Introducing the information about the seizure of Naguib's apartment furniture in the third act, which qualifies for Fifi's intervention and her pawning of the engagement ring without concern to help Naguib.
3. Creating comic situations, as will be studied in detail in the fourth section of this chapter.

As for the roles of "the foreigner," "the bailiff," "the police chief," and some "porters," they perform the role of the factor threatening Naguib's stability, an important functional role. This role—in the third act—represents an action through which Fifi discovers the extent of Sami's failure to lend a helping hand to his friend Naguib, and Naguib discovers the extent of Fifi's love for him to the degree that she removes her engagement ring—which her fiancé Sami gifted her—to pawn it with the merchant from whom he bought his apartment furniture. Here, Fifi plays the Helper role who removes this threat from Naguib's comfort and stability.

This regarding the main and secondary characters in (A Bullet in the Heart). As for the dialogue language, the author used a refined level of Egyptian colloquial as a general prose linguistic character. He seasoned this general linguistic level with some French words on the tongues of Naguib, Fifi, and the foreigner Youssef, to reflect the cultural level of these characters, using words like: "Merci, au revoir, pardon." The author also used some expressions specific to certain trades and occupations… which appeared in the speech of the doorman, the bailiff, and the police chief. The author also points to the foreigner's accented delivery of clear, correct Arabic. This signifies the author's success in creating a language specific to each character in his play, ensuring the expression of its background.

We can conclude from the above that the author excelled in portraying the characters of (A Bullet in the Heart), ensuring their dramatic effectiveness. There is not a single character or a single presence of a character within the stage setting without performing a specific

important dramatic function. We can also conclude that the author succeeded in selecting words and expressions indicative of each character's background, based on the principle of imitating reality in linking the social or professional group with its distinctive tongue that indicates it.

We can conclude from the above in Section Two that Tawfiq al-Hakim achieved a qualitative leap in the craftsmanship of portraying characters and employing them in a specific dramatic function between the plays (The New Woman) and (A Bullet in the Heart). He also developed technically in using the dialogue language technique. The features of the development and employment of characters and their dialogue language can be summarized in the following points:

- First: The author introduced some ideas on the tongue of Naguib Bey's character that did not suit its dramatic portrayal, causing it to be characterized by artificiality at the end of (The New Woman). In (A Bullet in the Heart), he used the same character (in terms of its distinctive specifications, keeping the same name), and the new Naguib character contained no flaws in its techniques.
- Second: The author introduced two superfluous characters in (The New Woman) that performed no dramatic functions: Shahin and Nanny Zainab, whereas he employed all characters / roles in (A Bullet in the Heart).
- Third: The author used a single linguistic level in (The New Woman) and did not differentiate between the language of educated masters and the language of simple servants, to ensure the specificity of each character's language, except for Fatima Hanim and Nanny Zainab. As for the language in (A Bullet in the Heart), it was characterized by selecting words and expressions indicative of the background of each character within the scope of a general linguistic level: the Egyptian colloquial spoken by Cairo residents.
- Fourth: The dialogue in (The New Woman) tended toward pure narration, resembling rhetorical language in some dramatic situations, emphasizing that these repeated narrative passages dealt with one idea: the idea of women's unveiling… As for (A Bullet in the Heart), it bypassed this technical flaw and did not repeat it.

Section Three

The Development of the Employment of Time and Non-Verbal Texts in Farce

1- The New Woman:

The aim of studying time here is to study the time of the text, or the time the plot occupies (Plot Time), which concerns the effect of constructing dramatic information within the performance time (Performance Time) [^84]. Since we are dealing with the study of the dramatic text—not the theatrical performance—the study of time can lead to understanding the author's observance—or non-observance—of the principle of probability in constructing the incidents that constitute the dramatic plot [^85].

It is noticeable that the dialogue of (The New Woman) contains explicit references—practical from the author—to determine the time the incidents of the dramatic plot take. At the beginning of the first act, the servant announces that it is five o'clock in the afternoon [^86]. If Laila arrived around six o'clock—at the same time as her father's date with his girlfriend—then stays a few minutes with her father and announces the necessity of attending the funeral wake of her aunt in half an hour, then the first act can end an hour and a half after its beginning. The time separating the events of the first and second acts takes a full month, as appears from Hashim Effendi's statement to Mahmoud Bey—in the first act:

"We've collected from everyone except the ground floor, Bey. Now it's been 3 months and he hasn't paid…" [^87].

Then Hashim Effendi requests—in the second act—the overdue rent from Naguib Bey, saying:

"The four installments… I say four, including the past month… (…) Indeed, from the day I came to you, like today, on the first of the past month…" [^88].

This means the time separating the first and second acts is a full month. But what is the need to indicate the passage of a month in this part of the play?

In the second act, another reference to time comes also from Hashim Effendi, who says:

"… Unfortunately, she (meaning Laila) is going tonight to Qalyub. She and her father. So the best way is to go to her father under the pretext of inquiring about the real property owner… or some other excuse…" [^89].

The author confirms this temporal determination in the dialogue between Naguib and Laila at the end of this act… This indicates that the events of the third act take place on the night of the same day the events of the second act occur.

Perhaps placing a period of a full month between the first and second acts allows Laila to observe Naguib Bey… Hashim Effendi says to Naguib Bey:

"(…) Don't you know that for a month now, some people have taken a liking to you…" [^90]

Even though this interpretation is weak from the context of the relationship between Naguib Bey and Laila, as Laila meets Naguib Bey for the first time after Hashim Effendi's previous statement without the author indicating—through dialogue and non-verbal text—Laila's admiration for Naguib Bey, although she had previously expressed admiration for him—at the end of the first act—when she heard about the trick Naguib Bey used to evade paying the overdue rent installments.

If the author did not indicate the time the third act takes, it can be said he was content with referring to it at the end of the second act, where he indicates that Mahmoud Bey will take Laila and go to the estate immediately after finishing his sister's funeral matter that same night. However, it is noticeable that most of the events the characters engage in—often—in the third act require a reasonable amount of leisure; for instance, we see Shahin reading the newspaper at the beginning of this act, and Mahmoud Bey and Naguib Bey reading letters sent to them. This may indicate that night has not yet fallen on the place, especially since the author—who is keen on placing accurate indicative details here—did not mention any lighting devices in the stage scene. What confirms that the events of the last act are still in broad daylight is Fatima Hanim wearing sunglasses, which contradicts Shahin not seeing both Laila and Naguib Bey while calling them from the balcony opposite their location. This may indicate a flaw in the time structure of the third act, where the premises concerning the time of

events contradict the results represented by the nature of the events themselves, which contain daytime behaviors (reading, wearing sunglasses… etc.). If we return to the determination of time at the play's beginning as five o'clock in the afternoon, this determination performed four indicative dramatic functions:

1- Portraying the extent of Mahmoud Bey's condition after the previous night's revelry, where getting rid of the daughter appears as a logical result of visible premises. 2- The possibility of Fatima Hanim's visit to ask about her husband's absence. 3- The possibility of Laila's arrival after her aunt's funeral. 4- The possibility of ending the events of the first act an hour and a half after its beginning so Mahmoud Bey and his daughter can attend his sister's wake.

It is noticeable that the four functions all affirm that time here represents an iconic sign, as the performance time of the events of the first act can be about an hour and a half, meaning the author's attempt to maintain the principle of imitating reality. The entire second act takes place a full month after the end of the first act. It takes an unknown part of the day, although the events of this act could occur in a time equal to its performance time, as there are no temporal gaps between one incident and another; the author deliberately made the events sequential here, relying on the principle of probability. It can be said that the occurrence of the second act's events during daytime performed four dramatic functions:

1. The possibility of Naimat's presence in Naguib Bey's apartment.
2. The possibility of Hashim Effendi's visit to Naguib Bey.
3. The possibility of Laila entering Naguib Bey's apartment.
4. The possibility of creditors demanding their dues.

These four functions represent one goal: the plausibility of the presence of the aforementioned characters in the theatrical visual field.

Even though the author attempted to present the first and second acts in a manner imitating reality or maintaining the principle of realism through the unities of time, he introduced events that contradict the information regarding the time of the events themselves, which is inconsistent with the principles of imitating reality and probability that the author maintained during the first and second acts.

If we admit—on the formal level—that "the dramatic text consists of two clear parts that can be separated: dialogue and stage directions" [^91], and that stage directions (non-verbal texts) concern indicating the speaker on one hand, and determining the gestures and movements of characters away from the dialogue on the other hand [^92], and that this play was written specifically to be performed on stage, which necessitates determining the non-verbal texts / stage directions and knowing the dramatic functions entrusted to them, this can be presented as follows:

First: External Non-Verbal Text / Stage Setting:

The description of the stage setting at the beginning of each of the play's three acts plays a number of important functions:

1- Determining the spatial frame of events: The stage setting—described via the external non-verbal text at the beginning of each act of the play—plays an important role in determining the theatrical décor, performing the traditional function of theatrical décor represented in specifying the location of events [^93]. In the first act, the author indicates that the stage setting is a room in Mahmoud Bey Lamei's house; in the second act, he indicates a living room in Naguib Bey Helmi's house; and in the third act, he indicates a garden at Mahmoud Bey Lamei's estate in Qalyub.

2- Describing indicative theatrical movement: The scattered wine bottles, beside which three men lie in various positions contrary to what suggests moderation—in the first act—may suggest that Mahmoud Bey Lamei overindulges in drinking wine and spending nights out with his friends… Likewise, the movement of Naimat chasing Naguib and vice versa may suggest that they are a married couple—in the second act, but this impressionistic expectation is soon broken, as there is no legitimate relationship binding them; they are merely friends. In the third act, the stage setting suggests an implicit understanding between Mahmoud Bey, Naguib Bey, and Laila, through the distances separating the characters that the author is careful to mention in detail.

3- Generating a comic effect: As will be clarified in detail in the fourth section of this chapter.

Second: Internal Non-Verbal Texts:

These are the texts accompanying the dramatic dialogue, performing a set of artistic functions, the most important of which are:

1- Describing the mimetic and vocal acting performance: This function has spread across most pages of the text and is primarily directed at those responsible for the theatrical performance. These accompanying texts clarify the mimetic or vocal performance—or both together—accompanying the dialogic sentence… This function includes describing the emotions required with the performance of the dialogic sentence. At the start of the first act, the author writes a non-verbal text saying:

"Mahmoud does not interfere in this discussion due to his preoccupation with his appointment; he is annoyed by this discussion" [^94].

Here, the author's explicit indication of the type of emotion required with the performance of this dialogic sentence appears. In another non-verbal text, the author says:

"(…) he exaggerates in softness, politeness, and wit in his voice" [^95].

This non-verbal / explanatory text of the nature of vocal performance performs a fundamental function related to provoking laughter—as will be clarified in the fourth section of this chapter.

2- Describing clothing and props: Non-verbal text is also used to describe the characters' clothing. In the second act, he describes the clothing of Naguib Bey and in it, saying:

"Naguib without his jacket. Naimat in a house dress" [^96]. This non-verbal text plays an important role, as it reveals the informality between the two characters, which may lead the spectator to believe they are a married couple. This type of non-verbal text also plays a vital role: suggesting the character's intentions, as when the author says:

"Naguib appears with a suitcase in his hand and a travel overcoat" [^97]; which may suggest Naguib's intention to leave the estate and qualifies for the possibility of his renouncing marriage to Laila.

In the first act, the author introduces a non-verbal text saying:

"(…) Fatima Hanim with her ugly, hideous build, her old-style black glasses on her eye; in sum, she is of an ugly appearance and a very old style" [^98]. From this non-verbal text, the author's investment of it to suggest the character's pattern and expose its inner features through describing its external appearance is clear.

3- Describing theatrical movement: The theatrical movement described via the texts accompanying the dramatic dialogue plays a set of vital functional roles, some related to provoking laughter, such as when Sami and the servant wake Mahmoud Bey and his two guests and inform him that it is past five o'clock, so Mahmoud Bey thinks it is five in the morning. Here, the author introduces a non-verbal text saying:

"He turns his back (meaning Mahmoud Bey) to sleep again" [^99].

Movement is also used—described via non-verbal texts—to indicate the nature of the relationship between characters, like the non-verbal text saying:

"He draws close to her (meaning Naguib Bey) and she draws close to him (meaning Naimat) as if about to embrace" [^100].

And also says:

"He is very close to her (meaning Naguib Bey), his mouth almost touching her face (meaning Laila)" [^101].

These two non-verbal texts suggest the intimacy of the relationship between the characters, expressed by the author in the form of a kinetic action supporting the dialogic sentences from the characters' mouths. The author also invests the non-verbal text to express the psychological state of the character, such as his description at the end of the play:

"He looks (meaning Mahmoud Bey) at Naimat and finds her head lowered in humiliation. He turns to Laila's direction and finds her the same. He shifts his gaze from one to the other with perplexity and astonishment, while they both lower their eyes to the ground, as the curtain falls" [^102].

We can conclude from the above that Tawfiq al-Hakim invested temporal references in making the units of action characterized by imitating reality, even though the time between the first and second acts—one month—was not well invested by the author.

We can also conclude that the author used the two known types of non-verbal texts: the external non-verbal text and the internal non-verbal texts. These non-verbal texts—external and internal—played a set of dramatic functions, the most important of which are:

1. Determining the locations of events.
2. Describing the indicative acting performance.
3. Describing indicative clothing and props.
4. Describing indicative theatrical movement.
5. Generating a comic effect.

2- A Bullet in the Heart:

The author did not explicitly indicate the start of time in the first act of the play, but he mentions on Naguib's tongue that the girl he loved was seen for the first time minutes ago in front of "Groppi's" eating "ice cream," which may indicate that the events of the first act could be in one of the moderate seasons (spring - summer).

During the dialogue between Naguib and Abdullah—in the second act—Abdullah asks Naguib for the rent of the apartment he lives in, as the beginning of the month has come. In the third act, the bailiff's image suggests that the time of this act's events is the fourteenth of April. This means the time separating the first and second acts is undetermined. We can conclude from this that the time of events from the beginning of the first act to the end of the third act could be several days—exceeding two weeks—in early spring. This regarding external time. As for internal time, although the author did not explicitly indicate it, his introduction of events—within each act of the play—suggests an attempt to imitate reality between dramatic time (internal) and the time taken to perform these events on stage.

The author benefited from creating the two-week period between the second and third acts in enabling the emotional shift within Fifi, who displaces her fiancé Sami outside her circle of

interest and brings Naguib Bey from outside that circle—as was clear during the second act—into it.

The author uses the two types of non-verbal texts as follows:

First: External Non-Verbal Text / Stage Setting:

The external non-verbal text—at the beginning of the first and second acts—performs a set of dramatic functions that can be summarized as follows:

1- Determining the location of events: The events of the farce (A Bullet in the Heart) take place in only two settings—where the author repeats the stage setting in the second and third acts—which are: Dr. Sami's clinic / office room, and the living room in Naguib's apartment. These two settings represent the spatial frames determining the location of the theatrical action.

At the beginning of the first act, the author mentions the location of events as follows: "A doctor's clinic, Dr.'s office… a room with two doors…" [^103].

We can notice here that the author not only determines the location of events but also mentions the presence of two doors. The dramatic function of having these two doors appears shortly after when Fifi enters from the other door—without meeting Sami—to ask about her fiancé. If the time between Naguib's exit and Fifi's entrance is very short, then the multiplicity of doors becomes necessary, justifying Fifi's presence in her fiancé's clinic during his absence, in order to build the subsequent dramatic situation—after Sami's exit—in the manner the author wrote it.

At the beginning of the second act, the author mentions a non-verbal text saying:

"The apartment Naguib lives in on Kasr El Nil Street. A simple, tasteful living room… A door at the front, a small door on the right side, and a balcony door on the left side… A large table in the shape of a box in the middle of the living room… with a cover on it so the viewer does not realize at first glance that it is a box… A telephone on another small table. And a gramophone on a third table, as well as a mirror on the wall" [^104].

It is noticeable that this non-verbal text is crowded with partial details that collectively represent the stage setting, which is Naguib's apartment on Kasr El Nil Street. Perhaps the author intended a particular type of spacious apartment distinctive to the heart of the capital, dictated by the prestige of its residents due to its high rent.

The author also points to Naguib's good taste in choosing the living room furniture and to his modest financial state together by explicitly stating the simplicity of the furniture and its good taste. As for the front door, the author made it for the actors' exit and entry to and from the stage—representing the apartment—while the small door leads to the rest of the apartment, representing an iconic imitation of reality. The author also invests the balcony door for Naguib to exit through it to ask Sami's servant for some money. The table / box plays an important role in provoking laughter, as we will see in the fourth section of this chapter. As for the telephone, it plays an important role in revealing Fifi's jealousy of Naguib—at the end of the second act—as he makes a phone call to one of his female friends in front of her, thus provoking her. The gramophone reflects Naguib's cultural level, as he listens to the latest French musical pieces and dances to their rhythm.

2- Describing clothing and props:

At the beginning of the first act, the author introduces this reference—during the first non-verbal text in the play—saying:

"Dr. Sami hastily takes off the white coat and arranges his external attire carefully, after looking at a golden watch on his wrist" [^105]. In it, the author indicates the presence of the white coat indicative of his profession as a doctor in a clear iconic imitation. The author then notes Dr. Sami's attention to his external appearance (his attire) and the golden watch on his wrist, which may suggest his belonging to an upper class, but this is contradicted by the play's events, confirming that Sami tries to appear as a member of this class through appearance and lineage together, especially since this attention to appearance is motivated by his upcoming meeting with Fifi.

3- Describing indicative theatrical movement:

In the previous non-verbal text, the author indicates—in addition to what was mentioned—two things: First is the factor of order and organization in Sami's character, a factor that bestows a quality of rationality, which is confirmed later in this situation. The second indicates Sami's readiness to leave, which qualifies here for his departure at the end of the following dramatic situation.

At the beginning of the third act, the author mentions that Naguib stands listening to one of the refined French musical pieces, moving as if dancing to its tunes [^106]. Thus, the movement imparts a live categorization of the culture Naguib belongs to—the culture of the upper social class at that time, especially as Naguib practices dancing here without considering the possibility of someone intruding into his world, or without pretending a nature other than his own.

Second: Internal Non-Verbal Texts:

The internal non-verbal texts contributed to dramatic expression through a set of artistic functions, which are:

1- Describing mimetic and vocal acting performance:

The author invests non-verbal texts in describing mimetic and vocal acting performance; therefore, this type of text is closer to explanatory text (Metatext) that determines the type of acting performance (mimetic and vocal) ensuring the intended meaning is achieved from the written vocal signifier. This is what distinguishes between a serious dialogic sentence and a comic dialogic sentence through those explanatory texts. At the beginning of the play, Naguib enters in a state of extreme agitation and confusion. Sami asks him if he met one of his creditors. Here, the author indicates—before Naguib's reply—saying:

"In a faltering voice, with his eyes closed" [^107].

The author here clarifies the emotional impact caused by the look of the "Groppi's" girl (Fifi) on Naguib's soul, and the extent of infatuation that befell him. When Naguib mentions

that he was shot with a bullet in the heart, the author indicates the nature of Sami's following sentence by saying:

"(In astonishment) Impossible" [^108].

This indicates Sami believing Naguib's claim, signifying the required acting performance that the actor can take as a way to perform Sami's role in this situation: realistic performance. The author indicates the mechanism of the vocal performance that adorns Naguib's dialogue at the moment he asks Sami to rescue him from the sinking feeling in his heart, saying: "In a thundering voice" [^109].

And when Sami expresses his astonishment at that heart patient—Naguib here—who possesses this strong voice, the author indicates Naguib's vocal performance by saying: "He quickly lowers his voice to a low pitch" [^110].

The contradiction expressing the mechanism in Naguib's performance can lead to a desired comic effect suitable for the situation. And when Naguib sees Fifi for the first time in his friend Sami's clinic, the author indicates his reaction through this non-verbal text: "The right door opens and (Fifi) appears, an aristocratic Egyptian beauty."

The author's indication of Naguib's reaction can raise a question in the recipient about the nature of the relationship between them. While Naguib remains in a state of dormancy for a period, the author indicates the escalation of Fifi's emotion degree by degree, saying:

"She contemplates his stillness in astonishment (…) in something of running-out patience and sharpness (…) shouting in nervous annoyance (…) shouting in nervous annoyance as the previous time (…) she contemplates him for a moment from head to toe as if she thought him a madman (…) in sarcasm (…) she looks at him in wonder and annoyance (…) she looks at him in wonder and annoyance (…) she looks at him with the look of someone whose patience has run out and dreams for the last time (…) she looks at him for a moment (…) she looks at him askance…" [^112].

It is noticeable here that the line of mimetic and vocal expression for Fifi intensifies as the situation progresses further, which provokes Naguib and transforms him from a state of astonishment to absorbing her presence and dealing with her, then beginning to flirt with her.

In the immediately following situation, Sami enters and reveals to Fifi the extent of Naguib's love for the "Groppi's" girl—and Naguib had revealed to her that she ate ice cream in "Groppi's." During this ironic dramatic situation, the author monitors a set of mimetic and vocal expressions between Fifi and Naguib as follows:

Non-verbal text accompanying Fifi's dialogue	**Non-verbal text accompanying Naguib's dialogue**
* Sarcastically.	* He does not dare look at her.
* Mocking.	* In confusion.
* …	* He turns his face and moves.
* Smiling.	* Softly while looking at her.
* To Naguib in hidden sarcasm.	* He bows.
* Smiling.	* Shouting, exploding.
* Laughing and saying in a low voice.	* … [^113].

The previous table can indicate that all the mimetic and vocal expressions accompanying Fifi's dialogue reveal her happiness after learning that Naguib loves her, in contrast to Naguib's feeling of siege as a result of a disturbing moral test. This situation—as a whole—can also encompass a source of laughter, as will be clarified in the fourth section of this chapter.

In another place, the author indicates the manner of pronunciation the actor can adhere to in performing his role, such as specifying the foreigner's pronunciation—in the third act—by saying: "And he (meaning the foreigner) speaks in a clear, correct language with a light accent" [^114]. And this vocal performance can make the imitation of the character an iconic sign.

2- Describing clothing and props:

At the beginning of the second act, the author describes Naguib's clothes by saying:

"In front of the mirror in his shirt and trousers, tying his tie" [^115], which suggests Naguib's attention to his appearance without having an important appointment with anyone, revealing a particular lifestyle of social living where attention to external appearance represents a natural/spontaneous part of daily behavior reliant on an internal drive, not an external stimulus. This contrasts with Sami's attention to his appearance at the beginning of the first act, as Sami's attention to his appearance was motivated by the important appointment he set with his fiancée shortly; Sami tries to appear as a member of the upper social class intentionally.

In a subsequent non-verbal text, the author indicates that Naguib: "Takes the jacket from a chair and puts it on" [^116], a spontaneous continuation of perfecting the appearance without any external drive for Naguib to appear in this form. We believe the author intended to emphasize that external circumstances might force Naguib to be less self-assured, as the doorman compels him—after asking for half a rial—to take off his jacket and throw it in the doorman's face to prove he has no money, after the doorman believed Naguib's appearance indicated he was going out and that going out might mean he had some money. The author says: "He rises (meaning Naguib), takes off his jacket and throws it at him (meaning the doorman)" [^117]. This points to the authenticity of Naguib's belonging to the upper social class in contrast to Sami's affectation and his attempt to pretend belonging to this class through superficial formalities not inherent in him.

We notice that the author did not indicate the clothes of the actress playing Fifi's role but was content with the following reference: "(Fifi) appears, an aristocratic Egyptian beauty, graceful and beautiful" [^118]. We believe that the expression (an aristocratic Egyptian beauty) imposes a binding field for choosing suitable clothing that agrees with this comprehensive description and also suits the taste of the actress playing Fifi's role in a way that reflects the character's class level and indicates the taste—alongside the taste of the place and time of the performance—of a girl who does not affect in her appearance.

In the third act of the play, the author introduces a non-verbal text concerning one of the props, saying: “In his hand (meaning the doorman) a paper” [^119].

Then, during the third act, it is revealed that this paper is the grocer’s bill; thus, the non-verbal text here plays an emphatic role for what came in the dramatic dialogue.

In the same act, the author indicates the existence of another prop unit, saying: “He opens a drawer (Naguib) and takes out a diamond ring” [^120].

This ring plays a fundamental role in clarifying the transfer of Fifi’s interest from Sami to Naguib, during the dramatic situation that begins with the entrance of the bailiff, the foreigner, and the police chief.

In the third act as well, the author indicates a non-verbal text saying: “He enters (meaning the doorman) with a paper” [^121].

This text aims to affirm the content of the accompanying dramatic dialogue, as the date for seizing Naguib’s apartment furniture becomes clear. Therefore, noting the existence of this paper is necessary to qualify for a subsequent dramatic situation.

3- Describing indicative theatrical movement:

It is noticeable that the play is replete with two different patterns of theatrical movement: the first is functional and the second is indicative, in addition to the laugh-provoking movement! The functional movement plays a fundamental role concerned with imitating reality, such as when the author indicates—via a non-verbal text—saying: “He heads (meaning the doorman) to the telephone” [^122].

This non-verbal text points to the telephone call, clarifying the multiple female relationships Naguib enjoys, which prepares for the final situation in the second act where Naguib speaks—in front of Fifi’s eyes and ears—to one of his female friends to push Fifi away from him.

As for the indicative movement, the play enjoys much of it. For example—not exhaustively—in the first situation in the play, the author indicates with the following non-

verbal text:

“He opens one of the two doors (meaning Sami) to exit, whistling cheerfully, and bumps into a person (meaning Naguib) well-dressed entering.”

We notice here the indicative difference between the movements of Sami and Naguib in terms of rhythm, between Sami’s calm and Naguib’s agitation. The author—here—points to the nature of each one’s movement and adorns this emotional state with a kinetic / visual indicative character. In another non-verbal text, the author says:

“Naguib bows and picks up his cigarette that he threw on the ground, wipes it on his sleeve, and puts it in his mouth…” [^124].

This non-verbal text contradicts a preceding verbal text mentioned by the author saying:

“In an instinctive movement, he immediately removes the cigarette from his mouth and throws it on the ground…” [^125].

It is noticeable that the latter non-verbal text came after a dialogic sentence from Fifi meaning she does not like a man who smokes. Therefore, the mechanical movement of throwing the cigarette becomes a kinetic situation signifying his desire to express his love for her. The first non-verbal text, however, indicates he does not want her love after learning from her that she is emotionally attached to someone else. Thus, the two movements here become of the indicative type regarding Naguib’s stance toward Fifi in two opposing states, revealing the aspect of spontaneity in Naguib’s character that reflects the mechanical complex governing this character.

Thus, we notice from the above that the non-verbal text (external and internal) played important functional roles in (A Bullet in the Heart), roles that are difficult to dispense with. They are not merely complementary to the verbal text but play a vital role in dramatic expression in a distinct manner.

We can conclude from all the above the vital role of non-verbal texts in the two plays (The New Woman) and (A Bullet in the Heart) in performing specific artistic functions, which are:

1- Determining the locations of events. 2- Describing indicative clothing and props. 3- Describing functional and indicative theatrical movement. 4- Describing / determining the acting performance (mimetic and vocal). 5- Generating a comic effect.

It is noticeable that the author developed the use of non-verbal texts—on both quantitative and qualitative levels—from (The New Woman) to (A Bullet in the Heart), a development reflected in investing the available possibilities of non-verbal texts in indicative artistic expression. While the author employed most non-verbal texts in (The New Woman) primarily as a laugh-provoking signifier and as an artistic expression channel in the second place, he makes the non-verbal texts of (A Bullet in the Heart) an artistic expression tool primarily and a comic signifier lastly. This indicates the development of the craftsmanship of employing non-verbal texts between the two plays.

We can also conclude that the author invested temporal references in (The New Woman) to make the units of action characterized by imitating reality, but his introduction of a month's time between the first and second acts was gratuitous and did not serve any specific dramatic function.

In (A Bullet in the Heart), the author did not intentionally mention any temporal reference within the three acts, despite attempting—through the nature of the action elements and their arrangement—to make the work characterized by imitating reality and probability together. He employed the time separating the second and third acts—approximately two weeks—in making the emotional transformation in Fifi appear plausible. This leads us to conclude that the employment of time in (A Bullet in the Heart) was artistically more refined than its employment in (The New Woman).

Section Four

The Development of Using Sources of the Comic Element in Farce and the Features of the Comic Pattern

1- The New Woman:

Stein exaggerates when he says: “It is time to demand stopping the use of classifications (Comedy, Tragedy) (…) Our measure must remain the intensity of contemplation and the sharpness of commentary the play invites” [^126]. This is because the dramatic text itself, with its technical specifications, often imposes this classification. The dramatic text may clearly contain the sources of the comic element or clearly contain the distinctive characteristics of tragedy, which forces researchers to deal with this text as belonging to a specific dramatic genre (Comedy, Tragedy, Drama), based on the technical potential of the text itself. Hence, we agree with Martin Esslin’s opinion—and thus disagree with Stein’s previous opinion—where he says:

“Through the style of writing the play, the audience immediately realizes—mostly internally—how to understand the play and at what level to interact with it…” [^127].

And if the average spectator realizes—as Esslin clarified—the manner of receiving the presented play, does this not necessarily impose on the specialist (in a conscious way) and not (by mere internal realization) to perceive the technical means that lead to his interaction with this or that dialogue?

Previously, Aristotle (384-322 BC) linked comedy to the comic element, repeating the word comic—when talking about the object of imitation in comedy—three times [^128], which suggests the necessity of the comic element in most patterns of comedy. Hence, it is appropriate to mention the basic rule of what is comic, where Bergson states:

“There is no comic outside the realm of the human” [^129]. This means that the human being is the object of the comic, the focus of its interest, and its fundamental tool for it to be realized and become effective. Bergson adds the influencing factor in increasing the comic effect, saying:

“When the comic results from a certain cause, it becomes funnier the more we see its cause as natural…” [^130].

He means by the expression “natural” here what is built before the recipient moment by moment, which corresponds with the expressions (surprising) and (non-spontaneous).

We can conclude from the above that the value of the comic increases as the comic cause appears more natural or spontaneous or well-prepared.

The play (The New Woman) contains sources of the comic (character, situation, language, and movement). We can present this as follows:

First: Character:

The author paid attention to portraying the character "Fatima Hanim" as a source of the comic, describing her—upon her first appearance in the first act—saying:

"The entrant is (Fatima Hanim), with her ugly, hideous build, her old-style black glasses on her eye; in sum, she is of an ugly appearance and a very old-fashioned style…" [^131].

Perhaps the unawareness of this character of her own limits is the first feature of the comic in this character, as she—despite the author's description of her as ugly—believes she is distinguished by beauty and lightness [^132], making the comic here represented in the source (disguise), alongside the source (rigidity) that characterizes her in the third act [^133], then the reinforcement of the source (rigidity) and its mechanical repetition [^134]. The statement applies to her:

"The stereotypic character's unawareness of its own limits is what makes its actions and reactions a behavior driven by the rigidity of its makeup…" [^135].

Both (disguise, rigidity, repetition, and mechanism) are responsible for the comic in the portrayal of "Fatima Hanim's" character [^136].

Second: Situation:

The author invests the situation as a comic element. In the first act, he uses (Burlesque) when "Mahmoud Bey" imitates "Fatima Hanim's" character in front of his friends in the first act [^137], and the author repeats the same comic source when Ali imitates his wife in the third act [^138]. The author also uses (disguise) in two similar dramatic situations between Naimat, Laila, and Naguib Bey, where the dramatic situation—emotionally—starts lukewarm, accompanied by talk about one of the products of unveiling (friendship). Then this situation

transforms into a blazing emotional environment with the accompanying temporary abandonment of the idea of unveiling, then an external stimulus intervenes (the doorbell - Shahin's voice) transforming the emotionally inflamed situation back to lukewarmness, and each of them repeats the calls of unveiling anew, representing a mask that is removed, then reapplied as a reaction to an external stimulus [^139].

Here, the author frequently uses the source (astonishment) within the source of situation. At the beginning of the first act, the servant wakes Mahmoud Bey:

"Mahmoud: (sluggishly) What time is it?!

The servant: Five o'clock! Mahmoud: Damn you!.. Sleeping at four-thirty and you wake us at dawn? You ox, move, get lost! (He turns his back to sleep again). The servant and Sami: (together in astonishment) Dawn? Sami: (rises) Mahmoud!.. Get up… What dawn?.. It's sunset. Mahmoud: What time is it? Sami: Half an hour to sunset! Mahmoud: (rubbing his eyes lazily) Which sunset?! Sami: Which sunset?.. By God, I don't know… you would know better…" [^140].

The author uses—in addition to the above—(repetition) built on (mechanism) as a source for laughter. The author creates the comic of (repetition and mechanism) as follows:

1. Mahmoud Bey with his friends begs them to leave his house because he has a date with his girlfriend shortly.
2. The doorbell rings announcing a visitor's arrival.
3. Mahmoud Bey pushes his friends into a room and closes the door on them.
4. Mahmoud Bey stands in front of the mirror, adjusting his appearance in preparation to receive the expected visitor.
5. Mahmoud Bey receives the visitor and discovers he is an unwelcome person [^141].

The author repeats this same situation—built on mechanism—three times, and each time Mahmoud Bey discovers the visitor is not the one he awaits.

It is noticeable that the author aimed to provoke laughter through the situation via: burlesque, disguise, astonishment, mechanism, and repetition—only in this play.

Third: Language:

The use of the source (insults) as a source of linguistic comic in the play is deemed significant. In the first act, we find few examples, such as: (Watch your feet, coachman - You ox, move, get lost) [^142]. The author also used (implausible linguistic imagery) frequently in the speech of Fatima Hanim who says:

"I tell you, cut off your tongue that you're wrapped in—or else my eye will be this long—if it weren't for my fear that the ones on me will attend…" [^143].

The author uses the source (implausible linguistic imagery)—in the first act—from the speech of Nanny Zainab, who says to Mahmoud Bey: "Stay a camel" [^144].

In addition to the above, the author uses the source (astonishment) through the paradox between Mahmoud Bey and Nanny Zainab, as she does not know Mahmoud Bey knows about his elderly sister's death while he thinks she will tell him of a new catastrophe.

"Nanny Zainab: (in a choked, grieving voice) … Your sister! May the rest of your life be long… sob… sob… (…). Mahmoud: Well… ah!.. We know that! Nanny Zainab: You were informed?! Mahmoud: Our calamity, Nanny!.. I thought a disaster had happened (he immediately corrects himself) another disaster I mean" [^145].

The author used the previous source in a preceding dramatic situation [^146].

Thus, it can be said the author used three basic sources for the linguistic comic: (insults, implausible linguistic imagery, and astonishment), which are repeated in various places in the play.

Fourth: Movement:

During the first non-verbal text in the play, the author employs (rigidity) at the beginning of the first act, where Mahmoud Bey, Shahin, and Ali are deeply asleep in various places in the room and in different bodily positions. With Sami's attempt—assisted by the servant—to wake them, this comic becomes clear, as each of them appears as a mere (thing) devoid of will, behaving mechanically due to their deep sleep. The affirmation of this effectiveness increases the more Sami—and the servant—persist in waking them. When Mahmoud Bey

wakes up and notices his approaching date with his girlfriend, the (rigidity) or (reification) in both Shahin and Ali is confirmed by his saying: “You have to shake each of them as you shake a mulberry tree until he gets up on his own… Come on, you take over, Mr. Ali…” [^147].

Besides, there is (disguise) in the theatrical movement. The author says in one of the non-verbal texts in the second act: “He looks behind him (meaning Naguib) and sees Naimat entering, so he becomes confused and stands silent. Naimat enters with all her thoughts directed at Laila. Naguib notices this, so his confusion intensifies and he begins to retreat and move away as Naimat draws closer to Laila. Laila looks around carefully towards Naimat, who is heading towards her. They stand staring at each other. Meanwhile, Naguib has quietly withdrawn from the room without anyone noticing…” [^148].

We see that the comic represents (disguise), as Naguib’s withdrawal / concealment begins with physical presence. When Naimat comes out to discover Laila in the house, the concealment—absence / disguise begins gradually until he is outside the circle of physical presence in this situation.

We can conclude from the above that the author used various comic sources in his play (The New Woman): (character, situation, language, and movement), and that he relied on the source (situation) more than others for laughter. The majority of the situations constituting this play are comic situations. The author relied—through situation, character, language, and movement—on sources: disguise, rigidity, repetition, mechanism, astonishment, and burlesque.

2- A Bullet in the Heart:

In his play (A Bullet in the Heart), the author is concerned with various comic sources. These comic sources can be studied as follows:

First: Situation:

The situation plays a fundamental role—as the most important comic source—in the play. At the beginning of the play, the author creates the first of these situations, where Naguib enters Dr. Sami's office—in the clinic—in a state of intense agitation and confusion. He then justifies his condition to his friend that a bullet has struck his heart and he needs a doctor to help him. By the end of the situation, it becomes clear that all that befell Naguib was merely a look from a girl who was eating ice cream in front of "Groppi's," and that he has fallen in love with her. The comic source in this situation appears to be (exaggeration) [^149].

In another situation, the author relies on the source (astonishment) when Fifi first enters the stage scene—in the first act—where Naguib sees her and completely stops talking, then astonishment overwhelms him and he cannot respond with answers matching her questions [^150].

In a third situation, the author uses (irony) as a comic when Sami exposes his friend Naguib—in front of Fifi—regarding the "Groppi's" girl, without Sami knowing that Fifi is the same girl Naguib met in front of "Groppi's." Through this irony, Sami unintentionally clarified to Fifi that Naguib loves her, especially after Fifi felt that Naguib had seen her in front of "Groppi's" eating ice cream [^151].

The author uses the same previous source when the bailiff orders the porters to carry the box without knowing that Naguib is hiding inside it, while Fifi dissuades him from taking the box and he insists the porters carry it among Naguib's apartment furniture [^152]. In this same situation, the author invests Naguib's presence inside the box—unknown to anyone but Fifi and the doorman—in creating a comic source of (surprise), when Naguib suddenly emerges from the box, startling the bailiff, the foreigner, and the police chief [^153].

In addition to the aforementioned sources of the situation, the author uses (contradiction), meaning the inversion of conditions—especially social ones—when one of the girls also invites Naguib—over the phone—to go out, at a time when he has no money at all, so he turns to the doorman, saying:

"Naguib: Half a rial as a loan, Abdullah Bey!.." [^154].

Then the author develops this situation and invests it comically by using the source (contradiction), which is the contradiction between condition and action, through the following dialogue:

"Abdullah: Who? Naguib: Search anywhere… I urgently need it… please. Abdullah: What will you do with it, your honor? Naguib: Taxi fare, you fool…" [^155].

The last dialogic sentence clarifies the loftiness of the condition regarding the means of transportation and the use of (insults) with its contradiction to the situation where Naguib asks for half a rial from the doorman. Thus, it is clear that the author used the situation through multiple comic sources: exaggeration, irony, astonishment, and contradiction.

Second: Language: The author also frequently uses the linguistic comic from various sources throughout the play, using (sarcasm) as a comic source at the beginning of the play from Dr. Sami, who says to Naguib:

"Naguib: Send immediately, bring me a doctor. Sami: And what am I then, a fez here?" [^156].

He also uses a source concerned with embodying the abstract—or what can be called materializing the mental image—such as Dr. Sami saying to Naguib:

"Sami: (…) A bullet in the heart and still alive? You want to make the bit of medicine I eat my living with fly out of my mind" [^157].

And like Naguib saying to the doorman… in the second act of the play: "Take it from the short of it… except that right now the demons are playing before me" [^158].

The author also uses (insults) as a comic source, such as Naguib saying to the doorman:

"You are not Abdullah the doorman… you are Abdullah the donkey" [^159].

In addition to using the sources (material imagery and insults), the author uses (exaggerated imagery) as a comic source, clearly evident in the first situation of the play:

"Naguib: I was having a single whiskey at the bar… just one 'apéritif' nothing else… and as I was leaving, I met her eyes in mine, and my heart went like this (he clenches his fist) and

fell under my feet and rolled on the asphalt in the street" [^160].

The author uses (repetition) as a comic source, clearly seen in Sami's statement—in the second act—to Naguib:

"Sami: I fell from the sky and you caught me" [^161], for the purpose of borrowing a large sum of money from Naguib. In the third act, Sami enters again and says to Naguib: "Look, Naguib… the matter is that I fell from the sky" [^162].

We see that Sami's repetition of this expression twice is comic due to the similarity of the two units and their introduction for the same purpose. In another situation, the author employs (astonishment) as a comic, where Naguib begins to absorb the presence of the "Groppi's" girl (Fifi) in front of him and responds to her with sentences characterized by linguistic astonishment, such as:

"Naguib: (pulls himself together) Yes, ma'am… you are waiting… for whom? (…) Ah… Dr. Sami? Yes, ma'am… I can tell you" [^163].

We can conclude from the above that the author used six sources within the linguistic comic: sarcasm, material mental imagery, insults, exaggeration, repetition, and astonishment.

Third: Movement:

Despite the prevalence of movement as a comic source, the author used only two sources to make movement a comic movement. The first of these sources is (disguise), where Naguib hides from an unwanted visitor he does not wish to meet, such as hiding in the box resembling a table at the beginning of the play's second act. The second relies on the same first source: repeating the same movement concerned with hiding.

It is noticeable that the comic in this repetition relies on a mechanical logic that appears through Naguib hiding upon hearing the doorbell. Every time the bell rings, Naguib rushes—with the same mechanical movement—to hide in the box, denying his presence in his apartment [^164].

Thus, we conclude that the author used both (disguise) and (repetition) within the comic of movement. We also conclude that the author used only three sources for laughter, according

to their order of presence in the play: situation, language, and movement, through the multiple comic sources: exaggeration, astonishment, contradiction, sarcasm, material mental imagery, insults, repetition, and disguise, in addition to his use of the technique (irony), which he invests to perform a dramatic function alongside its function as a comic.

Features of the Comic Pattern in the Two Plays (The New Woman - A Bullet in the Heart):

Despite the existence of numerous studies specializing in the study of comedy in Arabic and English, what is available in Egypt does not contain a single precise study of the various patterns of comedy, concerned with the technical features of each pattern separately. Moelwyn Merchant, for example—in his book "Comedy"—presents the similarity between the Greek Satyr Play and Farce without confirming this opinion by making a comparison between them or mentioning the technical features of either or both. In another place—in the same book—Merchant presents the difference between farce and the Absurd play without clarifying—with some detail—this difference from the technical aspect that distinguishes one from the other [^165]. Under the title "Farce," Eric Bentley points out that one of the characteristics of farce is the prevalence of the theme of satire on marriage and marital infidelity [^166], which agrees with what Phyllis Hartnoll mentioned in her book "The Oxford Companion to the Theatre" that farce often relies on the theme of marital infidelities [^167].

The German Dictionary of Theatre clarifies that farce has become a comprehensive concept for several forms of comic plays since the nineteenth century, expressed in a way close to the grotesque, as we find in the plays of Arthur Adamov (1908-1970) [^168].

Perhaps what is meant by the similarity between the drama of the absurd and farce is the nature of the characters' actions or the logic of the sequence of events, as Miles Davies affirms, saying: "The farce with the element of irrationality is an important aspect of human nature" [^169]. She traces this back to: "The stereotypic character's unawareness of its own limits is what makes its actions a blind behavior driven by the rigidity of its makeup…" [^170].

Dr. Ibrahim Hamada explains this by the farce containing: “excessive use of mirth, slapstick, and contradictions in situations and characters not governed by the law of probability and possibility” [^171]. He agrees with Dr. Muhammad Mandur’s opinion that the basic function of farce is to spread entertainment and amusement among the audience of spectators [^172]. It is worth noting that the technical features distinguishing farce can be presented as follows:

1- Its events often revolve around emotional themes outside and within the natural marital relationship. 2- It relies fundamentally on skill in constructing the plot more than relying on portraying characters. The plot construction consists of a series of complications and resolutions whose threads the author excels at weaving [^174]. 3- It contains an irrational situation revolving around relationships of marital infidelity [^175]. 4- It is full of scenes of slapstick and excessive farce [^176]. 5- It is characterized by the presence of: surprises, coincidences, and exaggerations. It does not observe the principle of probability in many cases [^177]. 6- It employs types of caricatured or exaggerated characters, placed by the author in situations that appear improbable [^178]. 7- It aims at nothing but provoking laughter without any social or moral goal [^179]. 8- It is divided into several types, which are:

- Farce of quarrel – Snowball farce – Talisman farce – Circular event farce – Inversion farce – Stored farce [^180].

If we look at these technical features distinguishing farce in light of the technical specifications of the two plays: The New Woman and A Bullet in the Heart, we find the following:

1- In terms of theme:

The play (The New Woman) contains an emotional theme in general and marital infidelity in particular, as the author focuses on the marital infidelity committed by both the husband Sami—who tries to establish a romantic relationship with Laila, and Naimat who tries to establish an illegitimate relationship with Naguib Bey. Laila’s emotional attachment to Naguib Bey also occupied the axis of action throughout the play. The matter does not stop at the boundaries of marital—or emotional—infidelity, but the play also addresses the betrayal of the vital social role, such as Mahmoud Bey betraying his paternal role towards Laila, and

Laila betraying her friend Naimat when she allowed herself to establish a relationship with her friend's husband.

In (A Bullet in the Heart), "Fifi" was able to betray her loyalty to her fiancé—despite the attempt to establish a relationship with Naguib. Naguib chose the old social role (friendship—lofty loyalty) in exchange for sacrificing the love he held for his fiancée.

2- In terms of plot and characters:

We saw—in the first section of this chapter—that the author did not pay attention to portraying the characters in his plays (The New Woman) and (A Bullet in the Heart) in contrast to his attention to constructing the plot in them. The plot in both plays was characterized by scenes excessive in slapstick (like the bill collector scene in the first and the doorman in the second).

The basic situation in (The New Woman) relies on Mahmoud Bey's attempt to rid himself of his daughter Laila by marrying her off. In (A Bullet in the Heart), the basic situation relies on the irony of Naguib's love for his friend Sami's fiancée "Fifi" without knowing it. The basic situation in both plays appears irrational, despite the possibility of its occurrence.

The plays employed types of exaggerated popular characters (like Fatima Hanim and Nanny Zainab in the first play, and the doorman in the second). The author burdened the first play with a temporary social issue and soon acknowledged this flaw that afflicted the play [^181], and did not burden the second with any intellectual issues other than moral commitment and loyalty to the friend.

3- In terms of function:

There is no doubt that the author burdened the first play with a clear didactic nature, attempting to warn Egyptian society—at that time—of the dangers of the call for women's unveiling. As for the second play, the author adorned it with a clear moral character. Therefore, it can be said that the two plays (The New Woman) and (A Bullet in the Heart) were imprinted by the author with a didactic nature in terms of each one's function.

We can conclude that the two plays (The New Woman) and (A Bullet in the Heart) are of the farce type. The second was distinguished by its freedom from the transient social issues that embellished the first play, and from the pure narration that marred (The New Woman) from a technical standpoint. Thus, the researcher reaches the conclusion that the two plays (The New Woman) and (A Bullet in the Heart) represent an advanced step in Tawfiq al-Hakim's writing of farce. This is the matter on which Dr. Muhammad Abdul Moneim Khafaji disagrees, as he sees that these two plays belong to the "Light Comedy" pattern [^182].

Footnotes for Chapter One

[^1]: See - Ramses Awad: *Encyclopedia of Egyptian Theatre Bibliography (1900–1930)* - Cairo: Egyptian General Book Organization, 1983, pp. 320–351.

[^2]: *Tiyatro* Magazine, issue 1, 15 October 1924, p. 25.

[^3]: Tawfiq al-Hakim: *The Prison of Life* (سجن العمر) - Cairo: Maktabat al-Adab, n.d., p. 212.

[^4]: *Kawkab al-Sharq*, 25 November 1924, p. 6.

[^5]: Tawfiq al-Hakim: *The Prison of Life*, op. cit., p. 212.

[^6]: Ibid., p. 226.

[^7]: See - Tawfiq al-Hakim: *The Varied Theatre* (المسرح المنوع) - Cairo: Maktabat al-Adab, n.d., p. 532.

[^8]: See - Fouad Dawara: *The Theatre of Tawfiq al-Hakim - Vol.1: The Unknown Plays* (المسرحيات المجهولة) - Cairo: General Egyptian Book Organization, 1985, pp. 155–156.

[^9]: Tawfiq al-Hakim: *The Prison of Life*, op. cit., p. 232.

[^10]: See - Fathi al-Ibyari: *Ten Thousand Steps with al-Hakim* (عشرة آلاف خطوة مع الحكيم) - Cairo: Egyptian General Book Organization, 1987, p. 176.

[^11]: See - Dr. Ali al-Rai: *Tawfiq al-Hakim: Artist of Spectacle and Artist of Thought* (توفيق الحكيم – فنان الفرجة وفنان الفكر) - Kitab al-Hilal - Cairo: Dar al-Hilal, Issue 424, November 1969, p. 22.

[^12]: See - Advertising texts for the two mentioned plays - Cairo: National Center for Theatre and Music, n.d.

[^13]: See - Dr. Ali al-Rai: *Tawfiq al-Hakim: Artist of Spectacle and Artist of Thought*, op. cit., p. 22.

[^14]: See - Fouad Dawara: *The Theatre of Tawfiq al-Hakim - Vol.1: The Unknown Plays*, op. cit., pp. 138–139.

[^15]: Ibid., p. 140.

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[^16]: See - Dr. Jalal Hafez: *Egyptian Vaudeville - Its Sources and Development* (الفودفيل المصري- مصادره وتطوره), in: *Al-Qahira* Magazine - Cairo: Egyptian General Book Organization, Issue 114, July 1991, p. 19.

[^17]: See - Fathi al-Ibyari: op. cit., p. 176.

[^18]: See - Dr. Ali al-Rai: *Tawfiq al-Hakim: Artist of Spectacle and Artist of Thought*, op. cit., p. 37.

[^19]: See - Dr. Laila Nassim Abu Seif: *Naguib al-Rihani and the Development of Comedy in Egypt* (نجيب الريحاني- وتطور الكوميديا في مصر) - Cairo: Dar al-Ma'arif, 1972, pp. 126-127. See also - Majid al-Kassar: *Ali al-Kassar: Egypt's Only Berber* (علي الكسار – بربري مصر الوحيد) - Kitab al-Yawm - Cairo: Dar Akhbar al-Yawm, Issue 328, 1991, pp. 157-161.

[^20]: Tawfiq al-Hakim: *The Prison of Life*, op. cit., pp. 268, 269.

[^21]: Tawfiq al-Hakim: *The Flower of Life* (زهرة العمر) - Cairo: Maktabat al-Adab, n.d., pp. 74, 75.

[^22]: Ibid., p. 108.

[^23]: See - Jazia Farqani: *Sources of Tawfiq al-Hakim's French Culture and Its Effects on His Theatrical Art* (مصادر ثقافة توفيق الحكيم الفرنسية وآثارها على فنه المسرحي) - Unpublished Master's thesis, supervised by Dr. Suhair al-Qalamawi and Dr. Samia Ahmad Asaad - Cairo: Cairo University - Faculty of Arts, p. 176.

[^24]: See - Fathi al-Ibyari: op. cit., p. 176.

[^25]: See - Nabil Farag: *Tawfiq al-Hakim (1898-1987)* ((1987-1898) توفيق الحكيم) - The Cultural Library, Issue 426, Cairo: Egyptian General Book Organization, 1987, p. 6.

[^26]: See this at the beginning of any of Tawfiq al-Hakim's works published by Maktabat Misr.

[^27]: Tawfiq al-Hakim: *The Flower of Life*, op. cit., p. 195.

[^28]: See - Mona al-Bindari et al.: *Encyclopedia of Arab Films* (موسوعة الأفلام العربية) - Cairo: Bayt al-Ma'rifa, 1994, p. 159. [*] That was in 1924, not 1923, as we clarified in this introduction. [^29]: Tawfiq al-Hakim: *The Flower of Life*, op. cit., p. 145.

[^30]: See: Tawfiq al-Hakim: *The New Woman* (المرأة الجديدة) - typewritten copy / unpublished, Cairo: National Center for Theatre, n.d., pp. 1-5.

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[^31]: See - ibid., pp. 5-9.

[^32]: See - ibid., pp. 10-14.

[^33]: See - ibid., pp. 14-19.

[^34]: See - ibid., pp. 19-27.

[^35]: See - ibid., pp. 28-34.

[^36]: See - ibid., pp. 35-43.

[^37]: See - ibid., pp. 44-50.

[^38]: See - ibid., pp. 51-56.

[^39]: See - ibid., pp. 57-62.

[^40]: See - ibid., pp. 62-63.

[^41]: See - ibid., pp. 63-64.

[^42]: See: Pavis, Patrice: *Dictionnaire du Théâtre*, Paris: Éditions Sociales, 1980, p. 20. From a special translation by Dr. Mona Safwat.

[^43]: See: Ubersfeld, Anne: *Reading Theatre* (قراءة المسرح), translated by: May al-Tilmisani, Cairo: Cairo International Festival for Experimental Theatre Publications, 1994, pp. 93-94.

[^44]: See: ibid., p. 89.

[^45]: Kerr, Walter: *How Not to Write a Play* (عيوب التأليف المسرحي), translated by: Abdul Halim al-Bishlawi, Cairo: Maktabat Misr, n.d., p. 162.

[^46]: See - Dr. Muhammad Mandur: *The Theatre of Tawfiq al-Hakim* (مسرح توفيق الحكيم), Cairo: Dar al-Nahda al-Misriyya, n.d., p. 162. [*] Dr. Muhammad Mandur mentions the name (Sulaiman Bey) working from the modified version of the play, published in the book "The Varied Theatre." We replaced this name with the name that appeared in the original version of the play—which we relied upon in this study, and the name will be replaced automatically while placed in brackets. [^47]: ibid., p. 255.

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[^48]: See: Tawfiq al-Hakim: *The New Woman*, op. cit., pp. 35-43.

[^49]: Fouad Dawara: op. cit., p. 180.

[^50]: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 41.

[^51]: Dr. Muhammad Mandur: op. cit., p. 25.

[^52]: Dr. Ali al-Rai: *Tawfiq al-Hakim: Artist of Spectacle and Artist of Thought*, op. cit., pp. 21, 22.

[^53]: Tawfiq al-Hakim: *The Varied Theatre*, op. cit., pp. 220-221.

[^54]: ibid., p. 234.

[^55]: ibid., p. 172.

[^56]: See: Tawfiq al-Hakim: *The New Woman*… op. cit., pp. 11, 43.

[^57]: ibid., p. 55.

[^58]: ibid., same previous location.

[^59]: Frye, Northrop: *Anatomy of Criticism* (تشريح النقد), translated and introduced by: Muhyiddin Subhi - Tripoli: Arab Book House, 1991, p. 69.

[^60]: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 13.

[^61]: Dr. Ali al-Rai: *Tawfiq al-Hakim: Artist of Spectacle and Artist of Thought*, op. cit., p. 21.

[^62]: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 13.

[^63]: See - Dr. Ali al-Rai: *Tawfiq al-Hakim: Artist of Spectacle and Artist of Thought*, op. cit., p. 17.

[^64]: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 63.

[^65]: ibid., p. 42.

[^66]: ibid., p. 9.

[^67]: See: ibid., p. 11.

[^68]: See Dr. Muhammad Mandur: op. cit., p. 25.

[^69]: Fouad Dawara: *The Theatre of Tawfiq al-Hakim - Vol.1*, op. cit., pp. 180, 181.

[^70]: ibid., p. 181.

[^71]: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 35.

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[^72]: Esslin, Martin: *Anatomy of Drama* (تشريح الدراما), translated by: Osama Manzlagi, Amman: Dar al-Shorouk, 1987, p. 42.

[^73]: See - Tawfiq al-Hakim: *The Varied Theatre*, op. cit., pp. 199, 217.

[^74]: See ibid., p. 239.

[^75]: ibid., pp. 238, 239.

[^76]: ibid., p. 176.

[^77]: ibid., p. 226.

[^78]: See: ibid., pp. 215, 228.

[^79]: ibid., p. 212.

[^80]: ibid., p. 226.

[^81]: ibid., pp. 244, 245.

[^82]: See ibid., p. 209.

[^83]: ibid., pp. 245, 246.

[^84]: See: Elam, Keir: *The Semiotics of Theatre and Drama* - New York: Methuen & Co., 1984, p. 118.

[^85]: See: Pfister, Manfred: *The Theory and Analysis of Drama*, trans. by: Halliday, John, Cambridge University Press, 1991, p. 247.

[^86]: See: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 4.

[^87]: ibid., p. 14.

[^88]: ibid., p. 36.

[^89]: ibid., p. 39.

[^90]: ibid., p. 29.

[^91]: Ubersfeld, Anne: op. cit., p. 24.

[^92]: See: ibid., p. 25.

[^93]: See - Hilton, Julian: *The Theory of Theatrical Performance* (نظرية العرض المسرحي), translated by: Dr. Nihad Saliha, Cairo: Cairo International Festival for Experimental Theatre Publications, 1992, p. 109.

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[^94]: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 8.

[^95]: ibid., p. 14.

[^96]: ibid., p. 27.

[^97]: ibid., p. 58.

[^98]: ibid., p. 9.

[^99]: ibid., p. 4.

[^100]: ibid., p. 36.

[^101]: ibid., p. 55.

[^102]: ibid., p. 64.

[^103]: Tawfiq al-Hakim: *The Varied Theatre*, op. cit., p. 172.

[^104]: ibid., p. 199.

[^105]: ibid., p. 172.

[^106]: See ibid., p. 223.

[^107]: ibid., p. 172.

[^108]: ibid., p. 173.

[^109]: ibid., p. 177.

[^110]: ibid., p. 177.

[^111]: ibid., p. 197.

[^112]: ibid., pp. 179, 180.

[^113]: ibid., pp. 179, 180.

[^114]: ibid., p. 240.

[^115]: ibid., p. 199.

[^116]: ibid., p. 200.

[^117]: ibid., p. 204.

[^118]: ibid., p. 179.

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[^119]: ibid., p. 199.

[^120]: ibid., p. 215.

[^121]: ibid., p. 229.

[^122]: ibid., p. 205.

[^123]: ibid., p. 173.

[^124]: ibid., p. 193.

[^125]: ibid., p. 182.

[^126]: Stein, J. L.: *Black Comedy: The Development of Modern Tragic Comedy* (الملهاة السوداء - تطور المأساة الملهاوية الحديثة), translated by: Munir Salah Asbahi, Damascus: Ministry of Culture Publications, 1976, p. 75.

[^127]: Esslin, Martin: op. cit., p. 42.

[^128]: Butcher, S. H.: *Aristotle's Theory of Poetry and Fine Art*, New York: Dover Pub. Inc., 4th ed., p. 21.

[^129]: Bergson, Henri: *Laughter: An Essay on the Meaning of the Comic* (الضحك - بحث في دلالة المضحك), translated by: Sami al-Durubi, Abdullah Abdul Dayim, Cairo: Dar al-Katib al-Misri, 1947, p. 14.

[^130]: ibid., p. 19.

[^131]: Tawfiq al-Hakim: *The New Woman*, op. cit., p. 9.

[^132]: See - ibid., pp. 10, 11.

[^133]: See - ibid., p. 47.

[^134]: See - ibid., same previous location.

[^135]: Davies, Miles: *Farce* (الفارص), translated by: Amir Salama, in: *Al-Masrah* Magazine, Cairo: Egyptian General Book Organization, Issue 9, March 1989, p. 41.

[^136]: See - Bergson, Henri: op. cit., pp. 22, 29, 37, 91, 101.

[^137]: See Tawfiq al-Hakim: *The New Woman*, op. cit., p. 13.

[^138]: See ibid., p. 58.

[^139]: See ibid., pp. 35, 55.

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[^140]: ibid., p. 4.

[^141]: See ibid., pp. 8, 9, 10.

[^142]: ibid., pp. 4, 5.

[^143]: ibid., p. 48.

[^144]: ibid., p. 20.

[^145]: ibid., same previous location.

[^146]: See ibid., p. 19.

[^147]: See ibid., p. 19.

[^148]: ibid., pp. 2, 4.

[^149]: See Tawfiq al-Hakim: *The Varied Theatre*, op. cit., pp. 172-178.

[^150]: See ibid., pp. 179, 180.

[^151]: See ibid., pp. 194, 142.

[^152]: See ibid., pp. 141, 142.

[^153]: See ibid., p. 242.

[^154]: ibid., p. 207.

[^155]: ibid., same location.

[^156]: ibid., p. 172.

[^157]: ibid., p. 173.

[^158]: ibid., p. 208.

[^159]: ibid., p. 199.

[^160]: ibid., p. 174.

[^161]: ibid., p. 208.

[^162]: ibid., p. 223.

[^163]: ibid., p. 180.

[^164]: See ibid., pp. 198, 217, 239.

[^165]: See: Merchant, Moelwyn: *Comedy*, London: Methuen & Co., 1962, pp. 14-68.

[^166]: See: Corrigan, Robert (Ed.): *Comedy - Meaning and Form*, New York: Harper & Row Publishers, 1981, p. 196.

[^167]: See: Hartnoll, Phyllis: *The Oxford Companion to the Theatre*, London: Oxford University Press, 1951, p. 255.

[^168]: See: Brauneck, M. & Schneilin, G.: *Theaterlexikon*, Hamburg: Ro.Ro., 1992, p. 346. (Special translation by Dr. Muhammad Shiha).

[^169]: Davies, Miles: op. cit., p. 41.

[^170]: ibid., same location.

[^171]: Dr. Ibrahim Hamada: *The Nature of Drama* (طبيعة الدراما), "Your Book" Series, Issue 26, Cairo: Dar al-Ma'arif, n.d., p. 32.

[^172]: See ibid., same location; see also: Dr. Muhammad Mandur: *Literature and Its Arts* (الأدب وفنونه), Cairo: Dar Nahdat Misr, n.d., p. 120.

[^173]: See: Taylor, F. R.: *The Penguin Dictionary of the Theatre*, England: Penguin Books Ltd., 1984, pp. 102-103.

[^174]: See Dr. Ibrahim Hamada: *Introducing Farce* (التعريف بالمسرحية الهزلية), in *Al-Masrah* Magazine, Cairo: Theatre Club, Issue 7, June 1981, p. 12.

[^175]: Hartnoll, Phyllis: op. cit., p. 255.

[^176]: See Dr. Tharwat Okasha: *Encyclopedic Dictionary of Cultural Terms* (المعجم الموسوعي للمصطلحات الثقافية), Cairo: Librairie du Liban and Egyptian International Publishing Company, 1990, p. 122.

[^177]: See: Boulton, Marjorie: *The Anatomy of Drama*, New York: Kalyani Publishers, 1979, p. 153.

[^178]: See: Abrams, M. H.: *A Glossary of Literary Terms*, Florida: Holt, Rinehart, Inc., 1988, p. 29.

[^179]: See Dr. Muhammad Mandur: *Literature and Its Arts*, op. cit., p. 120.

[^180]: See Davies, Miles: op. cit., pp. 36-46.

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[^181]: See Tawfiq al-Hakim: *The Varied Theatre*, op. cit., pp. 534-536.

[^182]: See Dr. Muhammad Abdul Moneim Khafaji: *Tawfiq al-Hakim, Pioneer of Theatrical Literature* (توفيق الحكيم رائد الأدب المسرحي), in *Al-Hilal* Magazine, Cairo, 1 November 1980, p. 20.

Conclusion of Chapter One

We can conclude from the above that the plot of the farce developed between 1924 and 1932. The plot of the first play (The New Woman) contained entire dramatic situations that could be omitted without causing any harm to the construction of the action, and its ending appeared contrived as a result of the sudden change in Naguib Bey's ethical stance, which led some critics to mention that the most important flaws of this play's plot lie in the weakness of its construction and the melodrama of its ending. As for the second play (A Bullet in the Heart), the author surpassed these two flaws, making its plot cohesive and the ending a logical result of the sum of the action elements—the premises.

Both plots were characterized by reliance on the irrational, as the author built them on an initial premise concerned with the principle of coincidence that appears improbable. In (The New Woman), "Laila" returns to her father suddenly after coincidence played its role in the death of her aunt, and thus Mahmoud Bey had to think of a way to get rid of her in order to live without the responsibility of fatherhood or without a guardian. In (A Bullet in the Heart), the plot also relied on the irrational, as Naguib falls in love with "Fifi" without knowing she is his friend's fiancée. Coincidence did not stop at the boundaries of constructing the main situation in the two plays but extended to pivotal, important axes in the structure of both plots. In (The New Woman), coincidence plays its effective role when Sami comes—having previously announced in his letter that he might come to the estate that night—to find his wife Naimat in Naguib's arms. In (A Bullet in the Heart), "Fifi" enters Naguib's apartment by coincidence, as she comes for the first time to her fiancé Sami's apartment—Naguib's neighbor—and mistook her destination.

A noticeable development also appeared in the portrayal and employment of characters and the creation of dialogue language from the first play to the last, as appears in the following:

- **First:** In (The New Woman), the author introduced some ideas in the speech of "Naguib Bey" that did not suit the character's portrayal, causing it to be characterized by artificiality at the end. In (A Bullet in the Heart), the author used the same character—in

terms of its distinctive artistic specifications while keeping the same name Naguib—after ridding it of the technical flaws that appeared in the first play.

- **Second:** In (The New Woman), the author introduced two superfluous characters that performed no dramatic functions: Shahin and Nanny Zainab, whereas he employed all characters/roles in (A Bullet in the Heart).
- **Third:** In (The New Woman), the author used a single linguistic level for all characters/roles and did not differentiate between the dialogue of educated masters and the dialogue of simple servants (in terms of using vocabulary, expressions, and style) to ensure the specificity of dialogue for each character/role, with the exception of the dialogue language of the characters (Fatima Hanim) and (Nanny Zainab). In (A Bullet in the Heart), the author created a dialogue language containing vocabulary, expressions, and styles indicative of the structure of each character/role within the scope of using a general linguistic level: the colloquial of Cairo residents.
- **Fourth:** In (The New Woman), the dialogue tended toward pure narration—in some situations—resembling rhetorical style. In (A Bullet in the Heart), he surpassed this technical flaw and did not repeat it at all.

Regarding the development of time and non-verbal texts in farce, the vital functional role of non-verbal texts in both plays can be observed, as they performed the following functions:

1. Determining the locations of events.
2. Describing indicative clothing and props.
3. Describing theatrical movement (functional and indicative).
4. Describing / determining acting performance (mimetic and vocal).
5. Generating a comic effect.

The author developed the investment of non-verbal texts—on both quantitative and qualitative levels—from the first play to the last. He employed most non-verbal texts in (The New Woman) as laugh-provoking signifiers primarily and as artistic signifiers lastly, while in (A Bullet in the Heart) he employed them as expressive/artistic signifiers performing various functions primarily, then relying on them as comic signifiers lastly. The author also invested temporal references in (The New Woman) in making the units of action appear imitative of reality, but his introduction of a month's time between the first and second acts was gratuitous

and did not perform any function. He did not explicitly mention temporal references in (A Bullet in the Heart) within the three acts, despite attempting to introduce the elements of action and the logic of their arrangement to suggest imitating reality and probability. He employed the time separating the second and third acts—approximately two weeks—in making the emotional transformation in "Fifi" appear plausible.

From the study of the use of the comic in farce and the features of the comic pattern, we concluded that the author used various comic sources (character, situation, language, and movement) in (The New Woman), relying fundamentally on the situation and reducing the use of other comic sources. The comic sources he used in this play are: disguise, rigidity, repetition, mechanism, astonishment, and burlesque.

In (A Bullet in the Heart), the author did not rely on character as a comic source but focused essentially on the situation, then movement, then language, through multiple comic sources: exaggeration, astonishment, contradiction, sarcasm, material mental imagery, insults, repetition, disguise, and irony. Thus, it is clear that the author developed the use of comic sources between the two plays; while using six sources in the first, he used nine comic sources in the second. The farce also reached its complete form. His first experiment in writing farce was marred by the play's tendency toward pure narration in various places and burdening it with a social issue (women's unveiling) incompatible with the potentials of farce. In the last model (A Bullet in the Heart), the author rid himself of pure narration and burdening the farce with ideas exceeding its potentials, thus reaching this wonderful artistic model to the degree of technical skill.

Chapter Two

Features of the Technical Development of Light Comedy

(1935-1949)

Introduction

Tawfiq al-Hakim and Dramatic Writing for the Purpose of Publication

After Tawfiq al-Hakim's first travel to Paris, "another stage began in which he was able to change his artistic and intellectual concepts and to concern himself primarily with the role theatre should play in the lives of people and the community. Theatre is a cultural vessel that carries civilization and thought to the public, not merely a means for theatrical performance" [^1].

Thus, it can be said that "Tawfiq al-Hakim's presence in France at a time it was teeming with various modern schools made him turn with passionate eagerness to all these schools, trying to benefit from them in a manner compatible with his nature and the receiving environment" [^2].

There is no doubt that Tawfiq al-Hakim did not only benefit from French culture, but this extended to his absorption of the various European cultures whose arts were presented in Paris. Tawfiq al-Hakim says to his French friend André—during his first stay in France:

"I watched the play (Hamlet) last month performed by the best actor in Italy who mastered this role, (Ruggero Ruggeri). I had watched it before performed by (Moissi), who is the best to have performed this same role in Germany (…) There is no place in the world where you

see all the arts gathered together except Paris. Paris is the world's show window… yes… it is the crystal façade that displays the genius of the world…" [^3].

He also says to his friend André:

"Did I not tell you that I followed many lectures at the (Sorbonne) for no other purpose than to follow the traces of the culture that concerns me? I attended many lectures by Professor (Brunschvicg) on the connections between science and religion in the seventeenth century, lectures by (Delacroix) on the psychological states of art, lessons by (Robin) on the ethical and political doctrines of Plato and Aristotle, lessons by (Fougères) on the sources of Greek architecture and the ruins of the Acropolis of Athens, and lectures by

(Schneider) on Michelangelo and his era, lectures by (Brunot) on revolution and language, lectures by (Legouis) on the history of English poetry… etc." [^4]

When Tawfiq al-Hakim returned to Egypt, he could not connect with its people. He says:

"I returned to Egypt, André, and at first I was struck by bewilderment, bewilderment of you and everything, like one who truly fell from the clouds. Then I began to scan the faces and things around me… What a painful truth… I saw myself in a kind of sleeping world (…) I lived for several months without soul or perception, trying to understand the fools and the ignorant, and wishing to delight in their company and listen to their conversations… I made a covenant with myself then not to speak of anything but trivial matters, until one day a letter from you reached me, reproaching me for this lethargy and stagnation. Its effect on my soul was profound (…) And suddenly my mind, which had nearly been extinguished by the opium of the East, lit up anew" [^5].

Despite Tawfiq al-Hakim's return to Egypt, he was not completely cut off from the news of France and the French, as he continued to follow the news from afar. He says:

"I read the article by (Fernal Vandérem) in (Paul Souday), his known opponent in literary struggles (…) An article that, had he dared to publish it during the great critic's life, he would not have been able to reside in France for one more day… But now he says what he wants, because the dead cannot answer…" [^6].

Tawfiq al-Hakim traveled to France more than once during the summer in the thirties and forties, where he met with pillars of Arabic literature and browsed the latest world literary publications published in the French language" [^7].

Tawfiq al-Hakim summarizes his benefit from traveling to France, saying:

“As for the actual authoring phase, it did not begin for me in a serious manner until after my travel to Europe and quenching my thirst from the springs of real culture and the true formation of my intellectual structure… But the strange thing about me is that in Paris I did not continue along the line I had followed in Egypt, the line of comedy and vaudeville and operetta and popular theatre in general… All these types were still existing in France, in what are called the (Boulevard) theatres, which then resembled Imad al-Din Street here—with its nightclubs, plays, and writers begging on the corner of success before the vast audiences…” [^8].

Perhaps the reason for Tawfiq al-Hakim’s moving away from writing for the broad public theatre—after his experiment (A Bullet in the Heart)—is what he himself described in one of his letters to his French friend André, where he says to him:

“There is something else I think you have not noticed, which is my nature that tends not to adopt what all people adopt in terms of forms, fleeing from falling into vulgarity, with a mad passion for distinction and uniqueness. In my clothing, I do not dress as others dress. I do not smoke because smoking is a general habit, and I might smoke if people stopped smoking (…) I want to have my own logic that contains my own premises and is not subject to the familiar opinions and feelings…” [^9].

Tawfiq al-Hakim had “been transferred to Cairo in 1933 as Director of Investigations at the Ministry of Education after the Attorney General saw that his work in the judiciary conflicted with his writing of literature, following the uproar caused by the play (The People of the Cave) upon its publication” [^10].

Tawfiq al-Hakim was forced to be a government employee at first, and he explains this behavior, saying:

“The truth is that literature, or engaging in it alone, was not among the matters taken seriously in a society that only granted respect, prestige, and money to the Pashas or those in positions of power in governance, administration, and the judiciary…” [^11]. Tawfiq al-Hakim tried to reconcile his strenuous government work with his engagement in literary writing ever since he was a deputy prosecutor in various regions, where he spent his free time reading and writing [^12].

On 20 October 1938, Tawfiq al-Hakim published an article in the illustrated magazine *Akher Sa’a* attacking the parliamentary system, titled: “I Am an Enemy of Women… and the Parliamentary System… Because the Nature of Both Is Usually the Same… Chatter.” The reaction to this article was violent and resounding. A week later, a ministerial decree was issued by the Prime Minister at the time, the head of the Liberal Constitutionalists, Muhammad Mahmoud Pasha, dismissing Tawfiq al-Hakim from his job. After the intervention of many, a ministerial decree was issued deducting fifteen days from his salary, which made Tawfiq al-Hakim decide to submit his resignation, were it not for the advice of his friends who saw that his presence in the Investigations Department would trouble the Cabinet and that he should continue criticizing political and social flaws with the same frankness and vigor [^13].

Strangely, the brother of the Prime Minister at that time, Hafni Mahmoud Bey, a member of the Chamber of Deputies, wrote an article titled “The Wrath of Democracy” attacking Tawfiq al-Hakim and ending it by saying: “What would be its (democracy’s) state, and what calamity would befall it if one day the hearts of the admirers were exposed and found inscribed upon them: Long live dictatorship!.. On that day, democracy will declare its admiration for the frankness of two persons, the first being Tawfiq al-Hakim and the other… Hafni Mahmoud” [^14].

Afterwards, “when the Ministry of Social Affairs was established, he was appointed in 1939 as Director of the Propaganda and Guidance Administration (this ministry was established after an article al-Hakim wrote proposing it)…” [^15].

A few weeks after the publication of his autobiographical novel *The Diary of a Country Prosecutor*, the Sheikh of Al-Azhar asked the Minister of Education to halt the circulation of this novel in the markets. The matter escalated when Tawfiq al-Hakim described the Sheikh of

Al-Azhar's behavior as indicative of the danger of Al-Azhar's interference in the state's intellectual affairs. When Muhammad Mahmoud Khalil Bey—the President of the Senate—asked Tawfiq al-Hakim to apologize to the Sheikh of Al-Azhar, Tawfiq al-Hakim refused and maintained his position to the end [^16].

Regarding the state of theatre in Egypt at the time, Tawfiq al-Hakim says: "Even the good translations disappeared, and Egyptian theatre at that time was subjected to two currents: the laugh-provoking current and the tear-provoking current. There had to be, then, a third current: the cultural current. Therefore, the National Troupe was established in 1935, and its management was entrusted to the poet Khalil Mutran, and its artistic responsibility was assigned to the director Zaki Tulaymat after his return from his scholarship in Paris. It opened with my play (The People of the Cave) (…) Indeed, the appearance of such plays (presented by the National Troupe all at once, on a large stage and within that serious, dry artistic framework) was something that shook people and shocked them. The attack succeeded in eliminating the troupe's direction with the help of the wavering political parties…" [^17].

Ever since Tawfiq al-Hakim returned from France, he hoped to write a play considered one of the masterpieces of Arabic literature alongside the short story, novel, and poetry [^18]. It is evident that "the legacy of dramatic literature in our Arab world did not begin to form until major poets and writers who mastered the reins of classical Arabic began writing poetic and prose plays in good linguistic cast, pure in eloquence, such as Ahmad Shawqi, Aziz Abaza, Tawfiq al-Hakim, and Mahmoud Taymur" [^19].

Since Tawfiq al-Hakim was aware "that the dramatic text is a preliminary blueprint for a simulated event, but it is not in itself drama in the full sense of the word; the unperformed dramatic text is literature and can be read like a story (…) The element that distinguishes drama from these literary genres is precisely (the performance) or acting" [^20],

he wrote the play (The People of the Cave) in 1933 in a sober Arabic language and published it first, then it was performed in 1935, then its French translation was published in 1940. In the following year (1934), his play (Shahrazad (شهرزاد)) was published, also composed in classical Arabic, and was published in French in 1936, as well as translated into English in 1945. In 1935, the first of his short plays (In Front of the Ticket Window) was published, which Tawfiq al-Hakim had previously written in French and which Ahmad al-

Sawi Muhammad translated and was published in *Maglaty* magazine. *Maglaty* also published in 1935 the play (Exit from Paradise), in three acts and composed in classical Arabic. In the same year, Tawfiq al-Hakim wrote a one-act comedy entitled (Our Gentle Sex), specifically at the request of Mrs. Huda Shaarawi to be performed at the Egyptian Feminist Union in the annual celebration. The leading roles were played by: Sulaiman Naguib, Sharifa Lutfi, Nadia Nassif, and Amina al-Said. It was composed in Egyptian colloquial and published in *Maglaty* the same year.

In 1935 as well, he published his one-act play (River of Madness), published in *Maglaty* and performed later (1969). In 1936, his dialogue (Muhammad) was published, composed in a sober Arabic linguistic mold, followed in 1937 by three plays: (The Secret of the Suicide Woman) and (A Shattered Life). Tawfiq al-Hakim published them in his first collection of plays along with his short play (The Flute). The first was performed in 1937 and the second in 1963, both composed in classical Arabic. In 1938, he published a one-act comic play entitled (A Press Interview), composed in classical Arabic and performed the same year. In 1941, he published a one-act play composed in classical Arabic entitled (Angels' Prayer) with the novel (The Sultan of Darkness), translated into French in 1950. In 1942, he published (Pygmalion), composed in classical Arabic, published in French in 1950, and performed in 1963. In 1943, his play (Sulaiman the Wise) was published, composed in classical Arabic, published in French in 1950 and in English later [^21].

The Egyptian reality, politically and socially, immediately after the Second World War was buzzing with many problems: British colonialism toying with the aspirations of Egyptians, refusing to grant them independence, and a king trying to rally the minority party to strike with it against a popular, mass party like the Wafd, which the British imposed on the king on 4 February 1942. How could al-Hakim—with his known concern as an Egyptian intellectual—express his opinion? He did so with reservation and indirectness to preserve his "livelihood" [^22]. Half his monthly salary had previously been deducted because he wanted to reform the state of the Chamber of Deputies, and the country's condition did not improve. Al-Hakim realized that momentous issues could not be discussed frankly before a public opinion was cultivated that was capable of making events and appointing its deputies by itself. Tawfiq al-Hakim says:

“In my opinion, our country is one of the most suitable lands for the existence of a mature, strong public opinion… But what we lack is attention to raising this newborn. The upbringing that qualifies it to become an independent entity, standing on its own feet, thinking with one mind, and influencing the state and society with a visible, effective influence. The soil is suitable, but the upbringing is neglected… Everything in Egypt makes this newborn deformed, confused, muddled in thought… scattered in opinion: we have foreign, governmental, Azhari, private, university, and external education… etc. We have mixed, Sharia, and national courts (…) All this mixture in the conditions of education, upbringing, and the framework within which people live in our country… has necessarily created for them different mentalities… Each mentality thinks in a particular way and sees the world from a unique angle” [^23].

Hence, Tawfiq al-Hakim was forced not to explicitly address state affairs in his direct writings, realizing that public opinion was still in need of education and could not influence decision-making with a visible, effective impact. It can be said that “during the thirties and forties, Tawfiq al-Hakim contributed to advocating for the achievement of various forms of social reform, and his calls were realized. He called for the formation of a ministry he called the Ministry of Efficiency, comprising a number of competent persons in various fields without being partisan or fanatically partisan. He even suggested some names which Ali Maher later adopted in forming his ministry” [^24].

Thus, Tawfiq al-Hakim believed “that the writer’s task is not in making the reader trust him, but in making him think with him… How cheap literature would be if it were, like politics, a way to gain trust!.. No… Literature is a way to awaken opinion (…) I want the reader to close my book and then troubles begin… to fill the deficiency created… I want my reader to be a complement to me… not a believer in me, to rise and search with me, not to be content with receiving from me… My task is to stir heads… The writer is a key to the mind… helping people discover truths and knowledge for themselves by themselves… The writer’s task, in my view, is the education of opinion…” [^25].

But Tawfiq al-Hakim “submitted his resignation in 1943 when Muhammad Abdul Wahab entered his office at the ministry (Ministry of Social Affairs) looking for the Minister Abdul Hamid Abdul Haq, his friend who often did not sit in his office, preferring to sit with al-

Hakim in his office. Abdul Wahab said to al-Hakim: ‘What are you doing here? Rise, you are an artist. How can you sit at a government desk… Submit your resignation.’ Then he addressed Abdul Hamid Abdul Haq, saying: 'You are a minister, an artist. How can you allow him to remain an employee (…) After he submitted his resignation, he went on writing for Al-Ahram, Al-Risala, Akher Sa’a, and Dar al-Hilal until he joined as a writer at Akhbar al-Yawm in 1945 (…). Throughout the years '46, '47, and ‘48, he stopped authoring books but did not cease his weekly writings in Akhbar al-Yawm newspaper… He thought and contemplated’” [^26].

Tawfiq al-Hakim says about this period: “The new, rising press allocated a space for me that was like a (private theatre for me) on paper, where I could present whatever I liked of images of life and society… unconstrained by the disturbance of the conditions of theatrical troupes around me and their repeated crises at that time, which prevented the interruption of my connection and interest in theatre and theatrical authorship” [^27].

It can be said “that no one intervened directly to direct the writer to choose specific subjects. However, the lack of audience turnout that was the share of intellectual plays, in addition to Tawfiq al-Hakim’s feeling that he was writing in a circulating newspaper with a broad audience, all this helped the artist of spectacle to appear strongly in these plays and to draw his subjects from the core of the reality surrounding him” [^28].

Tawfiq al-Hakim settled his method of dramatic writing in the introduction to his play (Pygmalion) - 1942, where he says:

“About twenty years ago, I used to write for the theatre in the true sense… and the true meaning of writing (for the theatre) is ignorance of the existence of (the printing press). My aim at that time in my plays was what they call (the theatrical surprise) (…) Today, I build my play inside the mind. I make the actors thoughts that move in the absolute of meanings, clothed in the garments of symbols (…) The theatrical surprises are no longer in the incident as much as they are in the idea… For this reason, the gap widened between me and the stage, and I found no (bridge) to transport such works to people other than (the printing press) (…) (Regarding The People of the Cave) This work is not at all suitable for performance, or at least not suitable for performance in the manner familiar to most people” [^29].

It is clear that Tawfiq al-Hakim's position on the performance of his two plays (The People of the Cave) and (Shahrazad (شهرزاد)) was not based on his conviction that they were unworthy of performance on stage. Rather, it perhaps goes back—as we notice from the previous passage—to the absence of a theatrical (bridge) that transports the worlds of the two plays to the audience of spectators. This (bridge) represents a flexible theatrical ability that can embody this dramatic world residing in the text with the text's own potential, without relying on directorial and acting convictions that the audience of spectators is accustomed to seeing. Tawfiq al-Hakim's stance on the performance of his plays—which he intended for the printing press—reminds us of the stance of the Russian playwright Anton Chekhov (1860-1904) towards Stanislavsky's (1865-1938) direction of his plays, and the paradox it contained between what the author intended and what the director executed [^30].

Some critics interpreted Tawfiq al-Hakim's statement: (I build my play inside the mind) literally, which is far from what al-Hakim intended, who saw that his works were not suitable for performance in the manner familiar to most people. Tawfiq al-Hakim realized that writers' pursuit to satisfy the theatrical market is something that can stop the writer at the boundaries of the printing press. He could benefit from this in three ways:

First: The possibility of considering it literature that fills the void of the Arabic library with good printed plays. Second: The possibility of translating it into foreign languages, thus expanding the writer's fame. Third: The possibility of performing them when suitable conditions are available.

During the years '46, '47, '48, and '49, Tawfiq al-Hakim published thirteen plays in the pages of Akhbar al-Yawm, in addition to the play (King Oedipus) which was published at the end of this period separately. Those plays are:

No.	Year	Play Title	Dramatic Type	No. of Acts	Language	Notes
1	1946	I Want This Man	Comedy	1	Classical	-
2	1946	The Treasure	Comedy	1	Classical	-

No.	Year	Play Title	Dramatic Type	No. of Acts	Language	Notes
3	1947	Do Not Search for the Truth	Comedy	1	Classical	-
4	1947	The Thief	Comedy	4	Classical	Performed 1948
5	1948	The Box	Comedy	1	Classical	Performed 1966
6	1948	A Hero’s Birth	Drama	1	Classical	-
7	1948	He Knew How to Die	Comedy	1	Classical	Performed in English 1965
8	1948	The Director	Comedy	1	Classical	-
9	1949	The Ants	Comedy	1	Classical	-
10	1949	Their Marital Bliss	Comedy	1	Classical	-
11	1949	The Respected Deputy	Comedy	1	Classical	-
12	1949	Platonic Love	Comedy	1	Classical	-
13	1949	The Quiet Nest	Comedy	4	Classical	Performed 1962 [^31]

From the above table, it can be observed that all the plays of this period were written in classical Arabic and that most of them belong to the world of comedy. It is—as Jacob Landau says—“the theatrical color usually used to criticize flaws” [^32], for comedy “is a microscope

that magnifies the social flaws and contradictions, and a dazzling light that reveals and denudes base behaviors so they can no longer be ignored thereafter" [^33].

Tawfiq al-Hakim had "mentioned in the introduction to the play (The New Woman)—which he published later—that he wrote it for the Akkasha Troupe and expressed in it his fears of the consequences of unveiling and the mixing of women with men. Dr. Muhammad Mandur saw that this play was no longer of consequence because it only expressed the fears of the middle class to which Tawfiq al-Hakim belonged, and it was merely like a historical document, although this does not deprive it of all its value (…) The significance of this confirms that Tawfiq al-Hakim was concerned since his youth and before his fame emerged with social issues in theatre" [^34].

Ragaa al-Naqqash sees a strong bond linking the first play Tawfiq al-Hakim wrote (The New Woman) and his subsequent plays. "This strong bond linking Tawfiq al-Hakim's plays proves, after all, that al-Hakim changes his artistic forms more than he changes his intellectual stance, or the questions that occupy him and the concerns that fill his heart and mind. He is a thinker in the first place. He always tries to clothe his thoughts in artistic garments that keep them far from complete abstraction and direct expression" [^35]. We agree with the previous opinion, which differs from the claim that "he sought to blend the local and national play with symbolism (…) He resorted to blending the analysis of latent and hidden passions behind the appearance with an abstract symbolic color representing a general idea" [^36]. Perhaps the previous opinion overlooks the credit of Tawfiq al-Hakim's work in the judiciary for a not-so-short period, which bestowed upon him a detached view of things, and that he builds from these abstract ideas a structure he clothes with characters in an artistic conception serving his intended goal, and he did not add symbols—as the previous opinion says—to the local and national play.

It appears that Tawfiq al-Hakim, along with a few of our excellent writers, was able to implant the dramatic text in the heart of the Arabic library, something that did not exist in Egypt in an organized manner before.

We can conclude from the above that there are reasons that distanced Tawfiq al-Hakim from writing directly for the stage and pushed him to rely on publishing his plays primarily and performing them whenever possible. These reasons are summarized as:

1- The change in his convictions regarding theatrical art after his return from France. 2- The non-performance of the play (A Bullet in the Heart), which he wrote specifically for the theatre, and its cinematic production in 1944. 3- The success of his first printed play (The People of the Cave) in expanding his fame, especially after it was performed and published in French. 4- The restriction of the activity of serious theatrical troupes in Egypt. 5- *Maglaty* magazine's embrace of Tawfiq al-Hakim's dramatic writings. 6- Publishing houses opening their doors to publish Tawfiq al-Hakim's plays (such as The People of the Cave, Shahrazad (شهرزاد), and King Oedipus). 7- Tawfiq al-Hakim's work at Akhbar al-Yawm since 1945. 8- Tawfiq al-Hakim's inclination toward uniqueness, avoiding vulgarity, and not adopting familiar opinions and feelings.

Section Five

The Development of the Craftsmanship of the Light Comedy Plot

Between 1935 and 1949, Tawfiq al-Hakim was interested in writing (Light Comedy) within a short dramatic space known as the One-act play, which is the same space in which he composed his first comedy of his own authorship in 1919, (The Heavy Guest) [^37].

The *Dictionary of Literary Terms* defines the term "one-act play" as: "In the history of drama (meaning Western), there were many short dramatic works that we could call 'one-act plays'. However, the term usually refers to works written since the end of the nineteenth century. Interest in this genre increased as one of the links in the development of modern experimental theatre (which was often not commercial). Notable modern playwriting figures such as Strindberg, Shaw, Synge, O'Neill, Beckett, and Pinter wrote distinguished one-act plays. In modern professional theatre, the name Curtain-raisers was given to one-act plays that were performed before the main performance on some occasions" [^38].

In Egypt, the one-act comedy was the beginning of the path of dramatic writing for professional theatrical troupes. Yaqub Sanu (1839-1912) inaugurated his entire acting activity with it in 1870 [^39]. The comedies: Son of the Country, The Sheikh of the Tariqa and the

Woman and Her Husband, The Upper Egyptian, The Hejazi, and The Carpenter, attributed to Ahmad al-Far, which he used to present in Cairo in 1909 [^40], can also be considered of the one-act play type.

This means that the space of the one-act play was known to Egyptian comedy—on both formal and popular levels—before Tawfiq al-Hakim. It also means that although Tawfiq al-Hakim was interested in writing this type of play in this space from 1935 to 1950, his pen had written it before that date, when he took his first step on the path of writing for the theatre.

Since we are here studying the development of the light comedy plot in Tawfiq al-Hakim's works during the mentioned period, it is appropriate to say: "The plot is one of the basic means through which the writer is able to exercise his influence on the audience and convey his subject to them" [^41].

Regarding the one-act comic plot in general, Roland Lewis states: "The writer is forced to choose one specific crisis" [^42].

Roland Lewis clarifies the specifications of the expository phase in the one-act plot, saying: "The writer of the one-act play does not have much time to prepare the human situation he seeks to engage us in caring about. He is therefore forced to compress this preparation into a few minutes at the play's beginning. The short play hardly presents the human situation it addresses before we find ourselves in the heart of that situation, following its developments and complications, and watching how the developments and complications head toward the resolution" [^43].

Roland Lewis describes the nature of the complication phase for this type of play, saying: "The middle of the one-act play is essentially related to the basic knot or the climax or the dramatic movement that leads us to this middle. The new play consists of a series of crises or secondary knots leading to a main crisis or knot. This part of the play is the strongest in terms of dramatic tension and the strongest in terms of emotional engagement" [^44].

Regarding the ending of the one-act play, Roland Lewis says: "The ending of the one-act play should be short, even shorter than the beginning. It usually consists of a dialogue between two, or sometimes of a suggestive movement that expressively conveys the emotional reactions of the characters" [^45].

In addition to the above, it can be said that “the sequence of events of untying the knot after the climax point is very interesting, although it is not of the same degree of excitement, and it must grow naturally from the plot (…) The truth is that the whole process must be probable, indeed necessary and inevitable” [^46].

This means that the play’s ending must be the logical conclusion of the sum of premises represented in the elements of exposition and complication, with the logic here based on probability or inevitability.

Therefore, the plot of the one-act play must be characterized by the principle of unity, for “coherence is entirely linked to unity, meaning that every part of the whole must not only be connected to the preceding part but must be a development of the preceding part or emanate from it… Coherence requires a logical and probable relationship between the parts” [^47].

The principle of unity also applies to the dramatic color (Tragedy, Comedy, Drama), as “the writer of the short play cannot vary the psychological state from which the play emanates, making it comedy at one time, tragedy at another, or a mixture of the two at yet another. All this is familiar in the long play. The short play must adhere to one of these three states because its author does not have time for a gradual, convincing transition from one state to another…” [^48].

We can conclude from the above that the specifications of a good one-act comedy are characterized by its plot having:

1. The expository phase of its knot as short as possible.
2. The complication phase containing only one overall crisis.
3. The ending phase very short and emanating from the events of the complication phase.
4. Reliance in the sequence of its elements on probability or inevitability.

1- Our Gentle Sex:

The plot of the comedy (Our Gentle Sex – 1935) relies on simple elements within a short space, the space of the “One-act Comedy”. The author begins with a very short expository

phase, where Mustafa wonders about the reason for the delay of his wife Magdiya, who works as a pilot. Shortly after, Magdiya arrives and presents her wish that he fly with her one day, while Mustafa evades her, avoiding facing this idea. She explains to him that she was delayed making arrangements for a trip to Iraq. When Magdiya tries again to convince her husband to travel with her on a plane she herself pilots, Karima the lawyer arrives to review the insurance policy Magdiya prepared.

… And the phase of the plot's complication begins with Mustafa's slip when he says: "And did we say anything?.. I acknowledge it's a great thing… No boasting… That we will fly from here to Iraq" [^49].

With this slip—unintended—Karima and Magdiya begin trying to convince Mustafa to make an air trip to Iraq. Samia the journalist arrives to do a press interview with the first female pilot to undertake a long-distance flight (Magdiya). Magdiya tells her she will undertake the trip with her husband. Mustafa tries to present the source of his fear that a sudden accident might happen in the plane and kill him, but Magdiya reassures him of the presence of a "parachute". Soon, Samia announces she will write news about Mustafa's participation with his wife in her trip. Here, Magdiya declares that Mustafa must fear for her, not just for himself.

Finally, Hafiza—the maid—enters to tell Magdiya that the airport has called to inform her that her plane is ready for the exercise. Magdiya pushes her husband to the airport and agrees that Samia and Karima accompany them on their air trip.

From tracing the plot elements, it appears that the movement of the action here is directed towards Mustafa's convictions regarding his rejection of the idea of air travel and using the mechanisms of logic to change these convictions to material convictions. The author was able to introduce Magdiya's logical convictions—during the dialogue—gradually. He first rejects the idea of air travel for fear of the plane falling due to a malfunction. Magdiya's response is convincing as she relies on the presence of the "parachute" which can save the passenger in the worst circumstances. When he learns from her that this "parachute" works with a button the passenger presses upon jumping from the plane, he explains his fear of this method because he will not be aware—while falling—of how to press this button at that critical time. Magdiya replies with another convincing response that there are types of this parachute that

work automatically. When he assumes falling into the Red Sea—and he has not learned to swim—she reveals to him that he only fears for himself, forgetting that his wife is with him, and did not think of how to rescue or help her. Here, Mustafa stammers and cannot assume another reason that would be a strong test for his rejection of this idea. He surrenders to his wife's convictions. Then the ending comes to test his belief in the new convictions when a summons comes for Magdiya to do a training exercise of flying the plane in the air. So she pushes him—with the help of Samia and Karima—forcefully outside, towards the Almaza airport.

The dramatic action—here—starts from Mustafa's refusal to travel with his pilot wife on a plane she pilots, and ends with his yielding to her. Between refusal and acceptance, the logical duel occurs between the two. This can be represented by the following model:

Sender	**Subject**	**Receiver**
(Modernity)	(Magdiya)	(Aviation)

Helper	**Object**	**Opponent**
(Logic)	(Mustafa's travel)	(The familiar)

Magdiya here undoubtedly represents the Subject who changes familiar conditions. She is first (a working woman), the first thing that deviates from the familiar, and finally she works in aviation, where man's conquest of the sky through air transport began. Magdiya's position (the pilot) here appears outside the context of familiar conditions. Magdiya's pursuit—in this comedy—is defined as making her husband Mustafa travel with her by plane and not fear this new, unfamiliar transportation. Magdiya's will is reinforced here by three elements:

- First: The sender of this will is modernity.
- Second: Modernity today is represented by aviation and calls for it.
- Third: The presence of convincing logical arguments.

Therefore, Magdiya can change the convictions of her husband Mustafa and force him—by logic—to surrender to her will. Jacob Landau says about this comedy: "Al-Hakim mocks

women in one of his best comedies, Our Gentle Sex. The clear point of contrast is a woman-hater like him dedicating this comedy to the late Mrs. Huda Shaarawi, the leader of the feminist movement in Egypt, and having it performed at the Egyptian Feminist Union, which was in 1935. In any case, this is not strange if we discern this sly sarcasm which al-Hakim succeeded in pouring indirectly into this play…" [^50].

We see here that if this comedy achieved success due to the sly sarcasm al-Hakim succeeded in pouring indirectly, this same reason is a tool for undermining the artistic comic value of this play. This is because the phonetic signs: pilot—lawyer—and journalist were—at the time of this comedy's first performance—new signifiers to the audience's ears and only indicated their meanings through temporary/comic exaggeration. Today, after women have attained their share of education and work, the meanings of these words have become familiar, not exaggerated, and not comic—as we will clarify in detail in Section Eight of this chapter.

Even though the author relied on Magdiya's discussion with him to change the husband Mustafa's convictions, the entrance of Samia and Karima is devoid of dramatic employment that serves the plot. Their non-influential discussions with Mustafa represent an obstacle to the movement of the development of the action/discussion between Magdiya and her husband. Moreover, the dependence of the play's ending on taking Mustafa out to attend the plane training is a result different from the premises the author presented, for Magdiya's struggle aimed to accompany her husband on the Iraq trip, not merely accompany him in a plane training exercise. Hence, it can be said that the presence of Samia and Karima weakened the cohesion of the play's plot, and the ending represents an unfair result for different premises.

2- A Press Interview:

If the author built the comedy (Our Gentle Sex – 1935) on a question: What would happen if women worked in the fields of aviation, law, and journalism? He builds the comedy (A Press Interview - 1938) on a question: What would happen if a woman invaded the world of the "woman-hater"? Through this question, the author builds the world of his comedy, resorting to the logic of the probable in constructing the plot elements.

It appears that the author wrote this comedy—like its predecessor—specifically for the Feminist Union, as it was performed at the Egyptian Opera House in a celebration of the Feminist Union in 1938. The role of “He” was played by Sulaiman Naguib, the role of the secretary was played by Azima al-Said, and “She” was played by Amina al-Said [^51].

The comedy (A Press Interview) relies on a simple plot, where the expository phase occupies a small space. The author presents a situation gathering the playwright “He” and his secretary, and this writer’s stance towards women, seeing them as trivial creatures, and thus he was known in literary circles as a woman-hater. His diligent, active secretary works by his will and approval—typing his works on the typewriter—typing all his sayings on the typewriter without any objection from her. The secretary tells “He” about an appointment soon with a female journalist who wants to get his opinion—as a woman-hater—on the idea of marriage. “He” declares that marriage is like death: it comes suddenly and without warning, and one should not go to it. With the entrance of the journalist—who deliberately leaked the information that she is just a girl who came to marry “He”—the complication phase begins. She tells him she bet her friend that she could ensnare the woman-hater and that she will marry him no doubt. She then asks him how he can be a woman-hater and employ a female secretary? He answers that this secretary was able to tolerate him in his work and offers strenuous effort every day without fatigue. “She” asks him: Why hasn’t he married her if she has this energy and that intelligence along with her apparent beauty? He answers that he has never noticed her beauty. The telephone rings and a journalist calls asking about the representative of Al-Musawwar magazine. “He” can only answer that he dialed the wrong number the first time. When the caller contacts again, “She” rises, affirming that the required press interview is done with him. She then introduces herself as the representative of Al-Musawwar magazine. Here, “He” testifies to her intelligence, and she confirms that she succeeded twice—first: she got the interview without his will, and second: she got a testimony from him of women’s intelligence. When he claims to her that he previously testified to women’s intelligence, she tells him he contradicts himself and advises him to try to invest women’s intelligence for his personal benefit. If he previously praised his secretary’s intelligence and diligence in work, then he can obtain everything from her if he marries her. Then “She” leaves him and exits.

The ending phase begins with the secretary entering to complete writing what he started at the play's beginning. "He" asks her to erase the word "trivial" and replace it with the word "amazing." Thus, he changes his viewpoint on women and resumes dictating the rest of his writing, repeating that a man's production would be genius if his wife could act as his secretary. Then "She" pokes her head into the room correcting: that his secretary should act as his wife.

From the previous tracing of this comedy's plot elements, it can be observed—as we observed in the previous comedy—that the dramatic action starts from the existence of an intellectual conviction in "He," and "She" invades his world and is able—through the technique of discussion—to replace his conviction with her own. This can be clarified through the following model:

Sender	**Subject**	**Receiver**
(He's enmity towards women)	(She)	(Recognition of women's value)

Helper	**Object**	**Opponent**
(1- The presence of changing He's convictions. 2- He's acknowledgment of her intelligence. 3- Logic)	(The principle of enmity towards women in He)	(A diligent secretary)

From the previous model, it is clear that what "He" propagates of his enmity towards women was the main motive for "She" to invade "He's" world, for a higher goal which is forcing him to acknowledge the value of women in society. Thus, "She" aims to change "He's" convictions about a diligent, loyal working woman, represented by "He's" secretary, for whom "He" holds an acknowledgment of her loyalty and dedication to work, and also holds an explicit acknowledgment of her intelligence, alongside the assistance of the logical discussion conducted by "She," which is able to defeat the adversary opponent represented by the principle of "He's" enmity towards women.

It is evident here—as in the previous comedy—that the discussion represents the action itself and is what is able to change the dramatic world. It is clear that the author here develops

the intellectual conflict between “He” and “She” without narrative obstacles hindering the course of the intellectual line emerging from the dramatic dialogue between them.

While the author—in the comedy (Our Gentle Sex)—resorted to temporary signs, he relies here on a basic sign from within the work itself (A Press Interview), which is the sign of the “woman-hater,” i.e., the man who takes a hostile stance towards women and belittles their existence. The author highlighted the thought of the “woman-hater/He” at the beginning of the play so that the transformation of his convictions at its end would be clear. Thus, the author did not rely on a temporary social meaning as he did in the previous play but relied on a meaning from within the work itself, ensuring the possibility of the text’s vitality and effectiveness regardless of the changing time or place of performance.

It is noticeable that the conclusion of the play represents a logical result of all the premises mentioned in the body of the comedy and was not outside the context of the action as happened in the previous comedy.

3- I Want This Man:

The author continues in the comedy (I Want This Man 1946) in the same vein as his two previous comedies (Our Gentle Sex - A Press Interview) in terms of his attention to the theme of the relationship between man and modern woman. If the woman in (Our Gentle Sex) works as a pilot and can convince her husband Mustafa to undertake an air trip to Iraq, then the woman in (A Press Interview) is the one who can transform the convictions of the woman-hater and turn him into a defender of women. Here, in (I Want This Man), the woman invades the world of a bachelor man, breaking all the familiar social customs to ask for his hand.

This comedy begins with a very short expository phase within a simple single-line plot. Like the two previous comedies, this plot falls into a traditional construction of the one-act comedy. In the expository phase, two graceful young women enter hastily, followed by the clerk of Professor Abdul Latif the lawyer. “Naila” says she has never met Fuad Abdul Latif the lawyer before, and he does not know her, while she follows his news, pleadings, and lectures. She admired him and has come now to ask for his hand. Then “Naila” confirms to

her friend that women today must change their stance towards men and must be the possessors of the first will. While “Duria” stays, “Naila” remains alone with Professor Fuad the lawyer in his office after he learned her name from the short dialogue between her and her friend. “Naila” tells Professor Fuad that she came to him because she knows him well and declares her admiration for his pleadings and lectures. She confides to him that she came to consult him on a civil case that might turn into a criminal one. Then she clarifies to him that she wants to devote her life to a certain person of utmost nobility and manliness who impressed her in everything and represents to her the husband she wants. As for that person—whom she claims works as a doctor—he knows nothing about her. Fuad expresses his astonishment at the existence of such a lucky person on the face of the earth while he tells her that he is a man who knows nothing but his work. She assures him that one day a woman will descend upon him and ease the burdens of life for him. She has decided to go to this man… and so asks him to act out the meeting as if he were the doctor.

Fuad tries to play the doctor’s role but occasionally slips in his personal opinion about “Naila” and the matter of marrying her. When it is “Naila’s” turn—as if she is speaking to the doctor—she tells him that the modern woman must ask for the hand of the man she wants. She gives him a deadline of five minutes to decide his opinion. Fuad reveals his admiration for Naila… and it is his personal admiration, not the admiration of the doctor whose role he is playing. He decides that there is no power on earth to prevent his marriage to her. When he asks if she agrees to marry him, she replies in the negative.

With Fuad expressing his admiration for Naila, the resolution phase begins, where “Naila” explains that she refuses him proposing to her, while she came to propose to him. Fuad rings the bell, confirming that there is one minute left of the five minutes she gave him as a deadline to reply. When the office boy enters, suggesting bringing some lemonade, Fuad asks him to bring a marriage officiant instead. Thus, the comedy ends as the office boy stares at them after all the files he was carrying fell from his hands.

If we examine the plot elements thoroughly, we find that the woman here is the one who bears the responsibility of the attack. This appears in the following model:

Sender	Subject	Receiver
(Modernity)	(Naila)	(Woman's will in choosing a husband)

Helper <---- Object <---- Opponent (Naila's qualities) (Marrying Fuad) (Social customs)

The above model clarifies how modernity appears as a pressing Sender for the Subject represented by Naila, driving her to conviction of the necessity of women possessing the will to choose their life partner, and that it is her right to go where the man is and ask for his hand, just as man possessed the will to choose woman throughout human history. Thus, the Object here is determined by Naila choosing Fuad as her husband. Her personal qualities stood as a Helping factor refuting all the social customs representing the Opponent here.

It is evident that the author here also—like in the two previous comedies—aimed to make dramatic action represented in the discussion/dialogue only. The action thus begins from Fuad not knowing Naila to knowing her and her personal qualities that drive him to comply with her will to marry him.

With some interpretation, we can observe the author's discussion of his personal issue known about him regarding his stance on women. In the previous comedy (A Press Interview), the author makes the hero a playwright known in literary circles as a "woman-hater." In (I Want This Man), he makes the hero work in law—a field the author himself worked in. It is as if the author here defends himself against this accusation that continued to pursue him much and his personal behavior sought to confirm. Thus, the statement holds true:

"The artistic ability (meaning Technique) is what enables feeling to move from the sphere of subjectivity to the station of objectivity, thus making artistic creation possible (…) For no matter how original the views the writer advocates, the depth of his thoughts, or the novelty of his feelings, without artistic ability he cannot but walk in a narrow space, the space of his subjectivity. In that space, he cannot create; all he can do is express himself. The writer who does not possess enough artistic ability to protect him from his subjectivity finds himself driven to express this self even when he does not wish to express it. At that point, the artistic work he attempts to build collapses, unravels, and loses its entity" [^53].

It appears that the author shackled this subjectivity with the objectivity of technique, especially since writing the one-act play—as we clarified—requires high skills, in addition to the fact that "detachment and objectivity are the most important qualities of the comedy writer" [^54].

We do not forget to mention Dr. Suhair al-Qalamawi's description of al-Hakim's mentality, where she says it is: "a dialectical mentality, perhaps acquired from studying law and perhaps from his ability to see the thing and its opposite at once" [^55].

As for the change in Tawfiq al-Hakim's stance on women, Dr. Muhammad Mandur sees that the extent of the change in al-Hakim's view of women has become apparent, as he is no longer an enemy to them but has become one who greatly praises their heroism. What is the secret behind all this? Did the master al-Hakim's half of religion become complete, and what came after that of living in (stability and vegetation and begetting sons and daughters)? [^56].

It can be observed that the comedy (A Press Interview) relied on the irony of "He" believing that "She" came to marry him, while "She" is the journalist he intended to evade meeting. The irony here created a double strength for the plot, as "She" was able—through this irony—to prove to "He" the intelligence of women and the power of their trickery, at the same time alerting him to the possibility of doubled benefit from the secretary as his wife. Thus, she turned the course of his enmity towards women and made it an explicit declaration by "He" of the value of woman in social life as an active element contributing side by side with man in building society.

It is clear here that "She's" entrance had a great impact on initiating the effectiveness of the complication, a noticeable development, and not a hindering element like the entrance of Samia and Karima to the development of the action in the comedy (Our Gentle Sex).

The action/discussion here is also distinguished by the clever steps to change "He's" convictions, which is more impactful than merely entering his world, as in the comedy (I Want This Man).

4- Do Not Search for the Truth:

Within the framework of the one-act play, the author sets his comedy (Do Not Search for the Truth - 1947), continuing to address the theme of woman/man like the three previous comedies, and it relies—like its predecessors—on a premise that can be formulated in the question: What would happen if an intelligent woman discovered that her husband had a relationship with another?

The author addresses the theme of this comedy in a very small space. The expository phase in its plot occupies less than two pages of medium size, where the wife confronts her husband with her discovery of letters in his handwriting addressed to some woman. She explains the discovery of these letters by the coincidence of checking the pockets for belongings before sending the clothes to the ironer. The husband finds no choice but to invent a story exonerating him from the attributed accusation, telling her they are mere drafts of letters he actually sent. But he does not escape—with this story—her reminder that he used to send her only drafts during their engagement. The complication phase begins with the slip of him remembering one of the tender phrases as having written it to her one day. She surprises him that he never sent her this phrase before, but it exists in one of the drafts she discovered, and she asks him to tell her the complete truth. The husband is forced to invent another story to flee from this situation, telling her that a friend of his—whom she does not know—needed these letters to send to his fiancée. She tells him that only a child could believe these invented tales and repeats her request that she only wants the truth, no matter how harsh. Finally, he confesses to her that these letters were addressed to a dancer with whom he recently had a relationship; she is not beautiful, and he never loved her. Upon revealing her relief at this reply, he asks her to smile. When she does, he himself doubts the sincerity of this smile. She declares that she sometimes doubts his honesty and decides on the necessity of finding a solution to what they are in. He tells her how women—since Eve—believe their husbands hide something from them, and revealing the truth often does not work with them.

Here, the plot reaches the ending phase. The husband reminds his wife of his statement to her after watching a film: “It’s just a story, and you shouldn’t be affected by it and cry.” Her

reply then was that she does not care whether the film is a story or truth, but she cares about the film's effect on her only. Here, the husband declares that it does not matter to search for the truth of things, but what matters is their effect on their souls only. She declares she will not care—after today—about his truth or his imagination. They both declare in the end that a successful marital life must be built on the basis of a successful cinematic story.

We can observe—from tracing the plot elements—that the action structure in the play appears as in the following model:

Sender	**Subject**	**Receiver**
(Marital happiness)	(The wife)	(Stability of the family)

Helper	**Object**	**Opponent**
(The letters and the wife's awareness)	(Verifying the husband's fidelity)	(The husband's lies)

It is clear from the above model that marital happiness represented a driving value for the Subject/the wife to ensure the stability of the family, hence her action is directed towards verifying her husband's fidelity. The letters she discovered in her husband's clothes helped her, as did her awareness of her role as a responsible wife in besieging the husband's lies, eliminating them, and restoring him as a faithful husband after they discovered together—through discussion—how to achieve marital happiness.

It is noticeable that this comedy—like its predecessors—follows the same path in making the action equal to the discussion, i.e., the dramatic action here is embodied in the discussion. Perhaps what faults this comedy is its plot containing an ending that relies on elements outside the elements of the complication phase, appearing different and not representing the logical—or probable—conclusion of the sum of premises the complication phase contained.

While the previous comedies relied on the woman invading the man's world to win his affection, here it relies on her invading his unaware world, revealing his mistake to him, and returning him to the fold of matrimony with rare finesse and softness.

5- Their Marital Bliss

In the comedy (Their Marital Bliss - 1949), the author continues to review the conflict between the convictions of the woman/wife and the convictions of the man/husband. The woman/wife here tries hard to extract an acknowledgment from the man/husband that aligns with her personal convictions, even if her convictions are mere illusions.

This comedy begins with a short expository phase, represented by the start of one of the two lines representing the theatrical action, where "Husni, the husband," pushes his wife "Alia" forcefully to be jealous of him, to no avail. "Alia" trusts her husband blindly and does not believe his continuous attempts to ignite the fire of jealousy in her heart. They are preparing for a wedding party and waiting for Alia's sister "Tahia" and her husband "Salah."

The complication phase begins with the start of Tahia and her husband emerging from their room, marking the start of the second line of the action line. "Tahia" decides not to go to the party and describes her husband as a liar, traitor, and unfaithful. "Salah" tries to defend himself to no avail. She accuses him of flirting with the singer "Nihad," while he insists he does not know her personally and has never met her. While the verbal battle intensifies between "Tahia" and her husband "Salah," "Husni" declares his regret at the coldness of his wife, who is never jealous of him. "Tahia" asks him to go to the party without her so he can flirt with the singer "Nihad." "Alia" asks her sister "Tahia" to come with her into the room to understand the matter and help her take off her dress.

Here, the two lines representing the action movement meet: the line of the husband "Husni" and the line of the husband "Salah." "Husni" expresses the bliss "Salah" lives in, with his wife's care and constant concern for him, while "Salah" points out that this care represents hell itself, and blesses the calmness and reasonableness of "Alia." "Husni" assures him that "Alia's" calmness is hell itself. "Salah" confirms he is always truthful with his wife and has never lied to her. He tells him how they quarreled because of one of her friends who invited him to dinner one day. He confides to him that she contacted him—her friend to confirm her dinner invitation—but he feared his wife might be behind her, so he apologized.

He reveals to Husni that he has not declared this situation to Tahia until now, nor has she admitted she was behind her friend.

While Salah tells Husni what goes on between him and his wife due to her constant suspicion of him, Husni reveals his misery because he married a reasonable woman.

“Tahia” comes out with her sister “Alia” from the room and reveals the reason for her suspicion of him. She dreamt that he was flirting with the singer “Nihad” at the wedding party, then confirms her dreams are truthful and have never lied. She then asks if he is hiding something from her, and after her insistence, he reveals the matter of the telephone call between him and her friend. She tells him he only did it because he suspected his wife was with her, then she returns to accusing him that he will fulfill with the singer what she saw in her dream.

The resolution phase begins with Alia calling her aunt to find out who will celebrate her daughter’s wedding. She learns it is “Saleh Abdul Hay,” and there are no female singers at the party at all. Here, “Tahia” declares that Salah was lucky this time and she will discover his lie one day.

We notice—through narrating the details of the plot elements—that the plot here relies on two lines: one static, represented by the relationship between Husni and his wife Alia, and the other dramatic, represented by the relationship between Salah and his wife Tahia. The first line appears as a background, as it is a static line, not tension-provoking, representing a static relationship between Husni and Alia, hiding behind it the husband’s misery from his wife’s coldness. The other line is tense, revealing the husband’s misery from the intense jealousy Tahia shows towards her husband. This comedy’s deep structure can be represented through the following model:

Sender	**Subject**	**Receiver**
(Jealousy)	(The wife)	(Suspicion)

Helper ⟵ Object ⟵ Opponent (The dream) (The husband’s confession) (Reality)

It is clear that jealousy here represents the Sender driving the wife to the factor of suspicion/the Receiver. Therefore, the wife made her concern focused on pushing the husband to confess his games—which she believes are the cause of her suspicion of him—which here represents the Object. The dream she saw remains a Helping factor confirming the wife's suspicion and supporting her course of pressure on him. Since the Opposing factor here is reality, the wife's conviction that her husband is cheating on her with another woman in some way is refuted. However, a state of peace remains conditional between them until another Helping evidence arrives, as long as the Sender is always jealousy and the Receiver is always suspicion.

The technique of this comedy's plot shows a noticeable development over the technique of the previous comedy's plot, as the ending here appears very short and probable within the context of the knot, whereas the previous comedy's ending was a contrived ending imposed on the course of the action.

We can conclude from the above that noticeable development occurred in the craftsmanship of writing light comedy. This appears in the author's ability to avoid two technical errors:

1- Obstruction of the action/discussion line by narrative dialogue that does not contribute to developing its movement, as happened in (Our Gentle Sex).

2- Ending the comedy with a different ending, as in (Our Gentle Sex) and (Do Not Search for the Truth).

By avoiding these two technical errors, the author was able to construct the plot of the light one-act comedy in a cohesive, tight construction, as in the comedy (Their Marital Bliss).

Section Six

Developing and Employing Character and Dialogue in Light Comedy

When studying an angle of a dramatic work belonging to the one-act space, the researcher returns to the stock of contemporary critical theory to understand the principles of dramatic writing for this work. As Alexander Dean says:

“Although technique changes from era to era, the principles of art that technique established over time have remained as basic truths. Even regarding technique itself, a great deal of past technique cannot be improved upon, and therefore the inheritance of the ages must be valued not only as that great discoverer of basic principles of art but also as the greatest teacher of technique and execution” [^57].

Hence, two important factors—as researchers mention—must be present when studying character in the one-act play:

1- Limiting to a very small number of characters [^58]. 2- Emphasizing an important moment, experience, or a specific trait in the character [^59].

As for the dramatic dialogue distinctive of the one-act play, it fundamentally sets out to perform the important functions entrusted to it, which are:

1- To express the emotions and thoughts of the characters at the highest points of their emotional interaction. 2- To work on developing the plot. 3- To reveal the features of the character [^60].

This is because the writer of the one-act play does not have time to digress in dialogue or conduct narrative passages that would hinder plot development, fail to reveal character features, and fail to express the emotions and thoughts/concern of the situation. Therefore, “dialogue, like plot and character, is another means by which the subject of the play is transmitted to the reader or audience. For this goal, special care is given to dramatic dialogue, which should not contain mere daily, familiar question and answer. It is the material of ordinary speech and not just its form, so the most important quality in it is spontaneity” [^61].

It seems the reason for this is that the writer of the one-act play cannot "enjoy the luxury that is the share of the writer of the long play… the luxury of digression in dialogue and exhaustive pursuit of ideas" [^62].

This means that the dialogue distinctive of the good one-act play must be characterized—in addition to the aforementioned qualities—by spontaneity and intensity whenever possible, to appear imitative of reality in terms of its material and form, but within the limits of the skilled dramatic employment of every word in it.

1- Our Gentle Sex:

The first observation that can be raised when reading this comedy for the first time is the author's derivation of all the feminine names from male names after adding the feminine marker. We find: Magdiya (from Magdi), Samia (from Sami), Karima (from Karim), and Hafiza (from Hafiz), whereas he presented purely feminine names in the two comedies (The New Woman) and (A Bullet in the Heart), such as Laila, Nanny Zainab, Fatima, Fifi. These are names that cannot indicate a man's name—on the phonetic level—in any way.

It seems that the author's choice of these feminine names in this manner was a deliberate, intentional choice. The link between the feminine character's name and her profession imposed this specific phonetic choice, as Magdiya works as a pilot, Samia as a journalist, and Karima as a lawyer. These are professions society was accustomed to being undertaken by men, not women. What confirms the correctness of this interpretation is the author's neglect of mentioning the profession the husband Mustafa/the only man in this comedy practices. The author thus places women in the man's position in terms of her indicative name and the profession she undertakes in society, while he presents the man without a job, as the curtain opens with him at home waiting for his wife's return from work.

We can conclude from this that the author created a social climate different from the familiar in the recipient's society. The existence of this different social climate benefited in creating a comic situation. However, the comic nature of this situation is dependent on this deliberate societal difference by the author. If this difference changes to become familiar, the author loses the pillar of its comic nature.

The author neglected the details of the characteristics of both characters Mustafa and Magdiya, mentioning nothing about them except that they are a young married couple. He then neglected the husband's job in exchange for his declaration that the wife works as a pilot/pilot. The two characters here have no history revealing their features. If the great feats brought by modernity were made by man, the author places woman here in this same position, and makes man in the position of the spectator, afraid to participate in one of the fields of modernity (aviation). The author also reversed the conditions of human behavior, making the woman think with her mind in abstract logic, while making the man think with his emotions and feelings. This change—contrary to social customs—created a kind of sarcasm.

If the character of Hafiza plays a specific functional role, which is the role of the information carrier, as she tells Mustafa that his wife Magdiya is still at her work at the airport, then she brings information—at the end of the comedy—that the workplace contacted Magdiya and she must head to the airport for the training now. That is, the character of Hafiza contributes important information in constructing the expository phase and the ending phase. As for the characters Samia and Karima, they appear to have no functional role in constructing this comedy from an artistic standpoint, although their presence plays an emphatic role in the idea of reversing social conditions regarding the tasks of men and women in society. But it is evident that their presence obstructs the movement of the development of the action/discussion and the digression into creating questions and answers that weighed down the flow of the logical stream that changes the husband's conviction. Deleting these two characters would lead to the intensity of the dramatic dialogue and the development of the action/discussion in a better way than it is.

It is noticeable that the author uses here the colloquial dialect of Cairo residents as a general linguistic character. The presence of dialogues/interruptions by Samia and Karima, which added nothing new to the dialogue, weakened the power of the sequence of the discussion between Mustafa and Magdiya and weakened the line of development of the action/discussion noticeably, especially as they added many superfluous dialogic sentences.

The analysis of the deep structure of this comedy clarified that the conflict here revolves between the convictions of Magdiya and Mustafa, and how Magdiya was able to impose her conviction on Mustafa and make him yield to her desire to accompany her on a plane trip.

2- A Press Interview:

Here, the author neglects the characters' names and abstracts them either to their gender type (He, She) or to their function (the secretary). The meaning of these names suggests the abstract, general nature, not the specific, detailed one.

"He" has declared in literary circles that he is a woman-hater, and the dramatic work—which he dictates some parts of to his secretary for typing—clearly reveals that. It is evident that "He" holds against women the quality of triviality and lack of value in society without arming himself with rational logic for these claims. Therefore, he does not withstand much—in the discussion—with "She," who arms herself with rational logic to demolish "He's" claims about women. "She" is the owner of the action and the one who can change the man's convictions to the degree that he acknowledges her intelligence and diligence at work. The secretary plays two important functional roles:

1- Carrying the basic information forming the expository phase. 2- Representing "She's" model of woman, helping in proof and refutation in her discussion with "He," which acted as a Helping element in "She's" invasion of "He's" convictions—as the analysis model clarified when studying this comedy's plot.

Thus, it can be said that a noticeable technical development occurred in constructing and employing characters between the plays (Our Gentle Sex), which included two unnecessary characters whose deletion is necessary.

It is noticeable that the author makes the secretary character exit with the entrance of "She," making the action of discussion take place between "He and She" only without interruption from the secretary. The secretary only enters after "She" exits. Thus, the author was able to develop the action of discussion without a third party interfering, weakening the development of the action movement, as happened in (Our Gentle Sex).

We see that the linguistic character helped the comedy attain its abstract nature, as the author composed it in classical Arabic, granting it high literary value alongside its dramatic value. The analysis of the deep structure of this comedy clarified how the conflict existed

between the convictions of “He and She,” and how “She” was able to defeat “He’s” conviction with logic and make him change his convictions of enmity towards women.

3- I Want This Man:

The author returns to imbuing his light comedy with a reality-imitating character, as the comedy (I Want This Man) encompasses several characters besides the two main ones (Naila and Fuad). The first of the secondary characters is “Duria,” Naila’s friend. This character plays the role of “confidante,” as the dialogue between the two friends announces the basic information forming the expository phase for the action/discussion. The second secondary character is the office clerk, who appears twice. The first time suggests the plausibility of “Naila” and her friend’s presence in the lawyer’s office after they explained to him that the clients’ waiting room was full and that they were very close acquaintances of his. It also gives a clear interpretive meaning: that “Naila” has never come to this office before, which Naila confirms to Duria.

Naila: This is the first time I meet him. Duria: Amazing… How was your business conducted then? Naila: I have no business. Duria: Why did you come, then, to Fuad Abdul Latif the lawyer? Naila: To marry him. Duria: He knows you, of course, from before. Naila: He has never heard my name. Duria: Has he seen you? Naila: He does not feel my existence in this universe. Duria: And you come like this to this man’s workplace without prior acquaintance? Naila: To ask for his hand… [^63]

The office clerk’s second/last appearance served the function of conveying the information of Fuad’s arrival at the office. The third and last secondary character is the servant who enters the stage scene twice. The first time, he delivers the glass of lemonade onto the desk for Naila to drink, then takes the empty glass and exits. In doing this, he fulfills Naila’s will who deals with the office as if she were a relative, not a stranger to it. Naila says to Fuad:

“We ordered lemonade in your absence as if we were at home” [^64].

As for the servant's entrance to the stage scene after that, it was at Fuad's summoning of him to ask him to bring a marriage officiant, thus revealing the ending of this comedy.

As for the characters of Naila and Fuad, the author highlighted some of their qualities based on the possibility of their compatibility. He states that Naila is a graceful, beautiful young woman, then shows—during the action/discussion—her boldness and intelligence. He also mentions in her speech her admiration for him and her personal inclination towards him. Naila says to her friend:

"I know him… I heard him plead in the recent political assassination case, and I could discern from his words the nobility of his character. His voice, his feelings, and everything emanating from him of words and gestures captivated all my attention (…) I imagined that I knew Fuad intimately… and that he must know me. Then the matter developed within me until I was certain that he is the only man suitable for me, and I am the only woman suitable for him" [^65].

The author enveloped Naila's unfamiliar behavior in the character of her personal convictions as a "modern woman" who must not rely on the old heritage that suggests women's weakness and passivity throughout their long history, and that it is time for women to be active characters and to have the right to choose their life partner as she decides [^66].

As for Fuad, the author portrayed him in the form of a man concerned with his successful work on the social level, belonging to a political party that constantly nourishes him with its enlightened thought… who finds no time to think about his private life and his need for a woman to care for him and stand by his side. During his discussion with Naila, he expresses his admiration for her and then finds no way but to propose marriage to her.

It is noticeable that Fuad did not previously hold a thought or feeling against the idea of marriage, but he was busy with his practical life. His discussion with Naila was merely a pause with the self reminding him of the importance of a woman's presence in a man's life. Naila's qualities, which we previously mentioned, helped Fuad admire her and propose marriage to her.

Despite the author's keenness on having details that would create a reality-imitating comedy, he composed this comedy in classical Arabic, as if declaring the literary guarantee of

the comedy—as a published work—alongside its dramatic nature as a performed work.

The analysis of the deep structure of this comedy clarified that the conflict here revolved between Naila's will and the familiar in social customs, and how she, with her intelligence and her belief in the necessity of changing the familiar as a modern woman, was able to triumph over social customs and choose Fuad as her husband.

4- Do Not Search for the Truth:

In the comedy (Do Not Search for the Truth), the author rids himself of all secondary characters and keeps the two main characters. With noticeable skill, he does not abstract them completely as in (A Press Interview), nor does he detail them as in the comedies (Our Gentle Sex) and (I Want This Man). Instead, he describes them with a general social description without detail, making them: the husband and the wife only.

The husband here is less intelligent than his wife and less cunning, as he sends letters to a woman other than her and keeps the drafts of these letters in his jacket. She is able to ensnare him with a clever trick when he slips with one of the phrases he thought he had addressed to her before, and she surprises him that this phrase was never directed to her but exists in one of the drafts.

During the action/discussion, she besieges him with her questions until he confesses he wrote them to another woman, a whim that will never be repeated. It is evident that the author allowed a larger scope for the action/discussion and did not add a secondary character to cut the line of the action's development, especially since the matter concerns a wife discovering her husband's betrayal.

It is noticeable—during the author's portrayal of these two characters—that the presented action does not allow adding any additional qualities to the characters of the wife and husband, and that he invested their few qualities in granting the legitimacy of probability to the action, and any other qualities would appear superfluous.

The author here composes this comedy in classical Arabic, perhaps to suit the conditions of publication in *Akhbar al-Yawm* newspaper on one hand, or because classical Arabic can pull the comedy from the specificity of its Egyptianness to the vast human circle, especially since the addressed issue is a global, not local, issue.

The deep structure of this comedy previously clarified that the conflict here was between the wife's intelligence and the husband's lies, and how she was able to make him confess his lies and admit her intelligence, ensuring marital happiness for them and thus family stability.

5- Their Marital Bliss:

If the husband in the previous comedy was involved in a romantic relationship with some woman other than his wife, what could the situation be like if this husband was innocent of his wife's accusations, given that he is a gynecologist… and naturally meets many women every day in his clinic? Therefore, she believes he must have admired one of them.

Bestowing the trait of suspicion mania on Tahia's character and her husband working in gynecology made the situation between them strained, especially since she dreamt of him flirting with a singer at her relative's party. The author's revealing of this non-material evidence of the husband's infidelity deepens the psychological aspect of Tahia's character, who is pursued by the hallucination of suspicion which embodies for her unreal situations in her sleep.

The author multiplies the effect of the theme of marital jealousy through the other couple: "Husni and Alia," where Husni is distressed by his wife's coldness and lack of showing jealousy towards him, as he wants his wife to envelop him with jealousy, but she trusts him blindly. Alia's trust played an emphatic role in highlighting the theme of jealousy in Tahia.

In addition to the emphatic role played by the couple "Husni and Alia," Husni plays another functional role: the role of the "confidante," as Salah confides some information to him realistically. This information is intended here for the recipient. In order for the author to present this information concerning Salah on his own tongue, he employs Alia in her suggestion to accompany her sister to the room and help her take off her dress. This is a

technical trick whose purpose is to vacate the acting area of Tahia so Salah's information can be confided realistically. When the necessity for this technical function of vacating the acting area except for Salah and Husni ends, Tahia returns to prove the truthfulness of Salah's prediction of her reaction to the story of her friend during a complete comic situation, laugh-provoking—as we will see in Section Eight. Tahia also reveals that the reason for her suspicion of her husband is what she saw in her dream of the emotional relationship linking Salah to the singer Nihad, which is negated through the telephone call to the bride's family and confirming that the entertainer at the party is Saleh Abdul Hay.

The author's trick in presenting the basic information for forming the expository phase in the action appeared clever, as he emptied the stage of Salah and Tahia under the pretext of her changing her clothes in her room.

Thus, it can be said that the technical specifications the author imprinted on the characters of Salah and Tahia were sufficient to understand the knot and present it in a realistic framework. The author was also able to employ every moment of the characters' entrances and exits to and from the acting stage according to specific technical functions—as we have detailed before. It is evident that the dramatic conflict in this comedy was embodied between two abstract ideas: dream and reality. This conflict ended in favor of reality, a logical, non-exaggerated ending.

The author composed the dialogue among the characters of this comedy in classical Arabic as well. We believe he succeeded with this composition, especially since the subject of jealousy and suspicion in marital life is a global matter, not merely local.

We can conclude from studying the construction and employment of character and dialogue in light comedy that Tawfiq al-Hakim composed these comedies in the space of the one-act comedy, and that two important factors must be present in them: the paucity of characters and shedding light on the necessary traits in them for the action's development. We noticed that a technical development occurred in the construction and employment of character. In the first comedy (Our Gentle Sex), the author created two characters superfluous to the action's needs: Samia and Karima, whose dialogue weakened the movement of the

action/discussion's development. In the second play (A Press Interview), the author benefited from employing the secondary character functionally, while increasing the number of secondary characters in the third play (I Want This Man) to give a reality-imitating character and grant the action the principle of probability. He benefited from creating the characters Duria, the office manager, and the servant by employing them dramatically—as we clarified. In the fourth comedy (Do Not Search for the Truth), the author completely rids himself of secondary characters without disruption and manages to steer the action between the two main characters. In the fifth comedy (Their Marital Bliss), the author re-invests secondary characters and grants them an emphatic character, benefiting from them in artistic and intellectual presentation, and also invests them to perform specific dramatic functions.

As for the dialogue language, the specificity of the subject of (Our Gentle Sex) imposed on him its composition in Egyptian colloquial—the dialect of Cairo residents, while the generality of the subject in the subsequent comedies enabled him to compose them in easy Arabic in terms of vocabulary and expressions. No noticeable development appeared in the language construction throughout the last four comedies.

Section Seven

Developing the Employment of Time and Non-Verbal Texts in Light Comedy

1- Our Gentle Sex

The author introduces the reference to time in his comedy (Our Gentle Sex) twice, coupled with the meal. He indicates Mustafa looking at his watch and announcing it is four o'clock and his wife Magdiya has not come yet. The maid replies: "Sir, you know the lady is always a little late on the day she has work at the airport" [^67].

This means that Magdiya, the wife, excessively neglects her household duties as a wife. This presentation is confirmed through Magdiya's statement and Mustafa's reply:

"Magdiya: I had a sandwich at the airport… enough for the 'diet'… And you, Mustafa? Mustafa: It's now four and some… And it's called lunch in which language? I think better

after half an hour… I'll have tea then, and blessings… No lunch, Hafiza, and tonight prepare dinner early" [^68].

The word (always) on Hafiza's tongue confirms the meaning of Magdiya's repeated neglect of her household duties, which appears—in the mid-twenties of this century—as something that takes the woman out of her basic position to a different position where the man steps down, something that seems strange in our Egyptian society at that time. It is evident that the reference to time here led to a meaning opposing the prevailing societal concepts about the role and position of women in society, which can establish the new viewpoint/the dramatic premise that qualifies for the dramatic action. It is noticeable that the reference to Magdiya neglecting her household duties is a deliberate reference from the text. This can lead to planting a semiotic pillar that makes Magdiya's work in aviation a comic signifier… a pillar so weak that it can be easily overlooked at the moment of passing reception—as will become clear when studying the comic in this play later.

Thus, we can conclude that the reference to time in this comedy performed the function of establishing the dramatic premise from which the action movement launches, and deliberately planted a pillar helping to make the signifier comic.

Now, if we move to studying the non-verbal texts contained in this comedy, after confirming that its author wrote it specifically to be performed on stage at the request of Mrs. Huda Shaarawi, it can be presented as follows:

First: External Non-Verbal Text / Stage Setting:

The author says at the beginning of the comedy (Our Gentle Sex): "In Magdiya's house, an elegant living room with a wide-open window…" [^69].

In this brief non-verbal text, the author points to three clear signs. The first: his saying (In Magdiya's house), a statement aiming at a clearly intended meaning, as the author attributes the house to Magdiya, not to her husband Mustafa. Thus, the omission of him here becomes prominent despite his deletion (deletion of Mustafa's name in exchange for showing his wife's name). We do not forget that the social context in which this comedy emerged is a patriarchal, not matriarchal, context, in which the husband is elevated and the wife/woman is belittled.

Thus, the author displays an important side of his dramatic premise, which is the reversal of ownership from the husband to the wife, and this declared side explicitly states the master of the house, which is here "Magdiya," not Mustafa. Hence, it can be said that this sign helps present part of the expository phase of the play's subject.

The second sign appears in the author's saying: "an elegant living room," a sign indicating the location and time of events alongside the distinctive social classification. The place here must be a city, not a village, and the time is now, as the living room suggests modernity. The distinctive social classification is affluence, found in middle and upper social classes, in addition to the residents of this house being distinguished by refined taste suggested by the word "elegant." This indicates that the second sign determined for the recipient the location and time of events, as well as the social dimension of the characters with its high cultural level.

The last of these three signs is the author's saying: "a wide-open window." Its meaning can be understood in two ways: first, material, where the author employs it as a place for Mustafa to look outside to watch the planes' movement while waiting for his wife Magdiya the pilot, who is late for her appointment. The second is metaphorical, where the sign of the open window—to the maximum degree in expressing the entity of the inside/the house—indicates that what is outside the family/home can affect the familial traditions familiar in the society of the Egyptian audience. It can be said that the last sign in the external non-verbal text suggests two functions: the first is a dramatic kinetic one the author invests as a comic kinetic means, and the second is indicative—on the intellectual level—of the pressure of outside circumstances on the applied familial traditions.

We can conclude from the above that the external non-verbal text helped introduce an important piece of information from the expository phase regarding the nature of reversing the social roles of man and woman. It also helped introduce three pieces of information useful in the expository phase: the event's location, its era, and the societal value of its heroes, including the cultural level. Finally, it prepared a visual climate useful in provoking laughter and in affirming the reversal of societal conditions or the pressure of circumstances outside the house on Egyptian familial traditions.

Second: Internal Non-Verbal Texts:

They perform a set of artistic functions, the most important of which are:

1- Describing acting performance (mimetic and vocal): Throughout the text of this comedy, the author only uses some non-verbal texts concerning describing mimetic and vocal acting performance. The intended non-verbal texts are like: “He walks in the living room, impatient, then shouts—p. 692,” “He turns to her astonished—p. 694,” “Laughing—694,” “In confusion—p. 695,” “In worry—p. 695,” “Smiling—p. 700,” “Frowning—p. 703,” “In determination—p. 704.”

It is noticeable that the preceding non-verbal texts can be classified under three types:

The first: visual expression, such as “He turns to her astonished,” “Smiling,” “Frowning.” This is a mimetic acting expression useful in presenting the character’s acute emotion, whether it is an expansive mimetic expression (smiling), a contracted mimetic expression (frowning), or an expression of losing the mechanisms of the situation during the state of surprise.

The second: indicative vocal expression, such as “shouts” and “laughing.” These are two signifiers of the type of emotion intended to determine the meaning expressed through the dialogic sentence accompanying these two non-verbal texts, characterized by two contradictory emotional ends: distress and joy.

The third: visual expression—mimetic/vocal, such as “In confusion,” “In worry,” and “In determination.” It plays two simultaneous expressive roles in mimetic expression and audible expression at the same time.

It is worth mentioning that this type of non-verbal text plays a vital role in dramatic/theatrical expression, without which the non-verbal and dialogic text appears puzzling in terms of its required emotional performance. In the first non-verbal text, the author says: “He walks (meaning Mustafa) in the living room, impatient, then shouts,” and introduces the following dialogic sentence: “O servants of our house… O girl, O Hafiza” [^70].

It is evident that determining the emotion here with the color of distress can suggest Mustafa the husband's stance towards the repeated lateness of Magdiya/the wife in her work. This determination of emotion may also qualify for the possibility of Mustafa confronting Magdiya upon her return with his declaration of distress at her lateness to work. But the following situation reveals Mustafa's weakness before his wife, which may prepare the spectator to receive the source (contradiction) of the comic upon which the following situation is built, qualifying the spectator to receive the comic (contradiction) in the situation.

In the second non-verbal text, where the author says: "He turns (meaning Mustafa) to her (meaning Magdiya) astonished" [^71].

The surprise here reveals—in a wonderfully artistic manner—the truth of Mustafa/the husband's weakness before Magdiya/the wife. This contributes, along with the previous non-verbal text, to the possibility of provoking laughter relying on the source (contradiction) of the comic, in addition to revealing an important aspect of Mustafa's character: his weakness before his wife, which directly qualifies for the acceptance of the following dramatic action.

In the third non-verbal text, the author describes Magdiya's stance towards Mustafa's words, saying: "Laughing," then introduces the word that provoked her laughter, which is his description of her as a bird [^72]. This polite description of the wife's profession represents an explicit expression of his weakness and submissiveness before her work. Therefore, the comic sign here indicates Magdiya/the wife's satisfaction with Mustafa's manner of addressing her. This represents an axis for diverting the course of conversation to what Mustafa likes. In the fourth non-verbal text, the author indicates Mustafa's reaction to Magdiya's request that he accompany her on an air trip, saying:

"Mustafa: (In fear and frowning) Much obliged" [^73]. This expresses Mustafa's continuance in sliding into the slope of weakness, which clearly differs from the strong image he appeared in at the play's beginning. Here, he fears engaging in talk that could lead to undesirable consequences, a clear sign of his weakness and a qualification for the possibility of his concession of his own ideas about aviation. The author continues—during the following non-verbal texts—to clarify the weakness of Mustafa's character before his wife throughout the play, with the following two non-verbal texts:

1- In worry. 2- Correcting himself quickly [^74].

Leading finally to Mustafa's surrender to the idea of trying air travel.

Therefore, it can be said that this dramatic employment of non-verbal texts benefited dramatically as follows:

a- Revealing the character's traits. b- Qualifying for a subsequent dramatic situation. c- Generating a comic effect. d- Determining the intended meaning by determining the performance emotion.

2- Describing indicative theatrical movement:

The first pattern of theatrical movement is determining the entrance and exit of actors to specify the actors present on the acting stage. It is divided into two parts: the first is normal, where the author indicates the actress's exit or entrance without addition, and the second is where the author indicates the pattern of the entrance movement, such as his saying: "Magdiya enters suddenly hastily… a phoenix in your face" [^75].

The author here describes the nature of Magdiya's entrance movement as sudden and swift. This description helps produce one of two effects or both together:

- First: The meaning of Magdiya's strength of character and her practicality, which contradicts the general societal perception of the Egyptian woman [^76].
- And the other: Producing a comic effect in the element of suddenness and Mustafa's reaction to it, being astonished.

There is another pattern of theatrical movement: a pattern intended to express the character's emotion, such as the author saying: "He walks (meaning Mustafa) in the living room, impatient, then shouts" [^77].

It is evident that the intended emotion here is anger, and its statement qualifies—as we previously clarified—for a comic situation sourced from contradiction. In a subsequent non-verbal text, the author says: Mustafa: (he points to his head in a nervous movement) … [^78].

This non-verbal text performs two specific tasks:

1. The kinetic expression indicative of Mustafa's anger, supporting the previous function of qualifying for constructing a comic situation.
2. Determining the color of performing the dialogic sentence on the emotional level, confirming the previous concept and function.

In addition to the comic function of this text, where the exaggerated simile describes the location of the airport as his head, which is a signifier of the impact of Magdiya's work on Mustafa in terms of mood.

In the following non-verbal text, the author says: "Hafiza (moves to exit hastily, looking back at him in fear)…" [^79].

The purpose of laughter appears clear here as a basic function of this non-verbal text, as the author carries Mustafa's emotion throughout the preceding situation through Hafiza/the maid's reaction to him, which is the outcome the author exits with from the effects of Magdiya's work on her husband Mustafa. The content of these effects is extreme anger and distress, as the author brings them to the highest degree of emotion, and soon this emotion reverses in the immediately following situation, provoking laughter.

In the following non-verbal text, the author says: "Mustafa returns to pacing the living room back and forth, impatient. Suddenly, he hears a plane's buzz and rushes to the open window (…) then raises his head to the sky, searching with his eyes for a moment, then shouts" [^80].

It is clear that this non-verbal text still reviews Mustafa's anger at his wife's lateness through his pacing the living room back and forth. Then the author moves to a comic kinetic unit, where Mustafa thinks his wife is piloting this plane, as if she were the sole pilot of planes in Egypt, and calls her from the window as if she would hear him and answer his request. Hence, it can be said that the author employed this non-verbal text in two directions:

- First: Preparing for a subsequent dramatic situation, just before Magdiya's entrance.
- And the other: Generating a temporary comic effect.

In the last non-verbal text of this pattern—the author says: "Magdiya grabs him (meaning Mustafa) and pulls him to the door (…) Mustafa tries to free himself (…) he surrenders to

them” [^81].

This non-verbal text suggests the truth of Mustafa and the nature of his relationship with his wife, as he is weak-charactered before her, contradicting his image at the beginning of this comedy. This non-verbal text represents a revelation of the irony the author constructed about the character of the husband Mustafa, meaning his submission to her idea about air travel, which he struggled—throughout this comedy—to evade the influence of his wife on him.

What increases the revelation of the irony in laughter is the method of hand/violence Magdiya practices on Mustafa to make him surrender to her will. Thus, the author was able to end the play by revealing the irony existing in the relationship between the husband and his wife, which is the reversal of social roles within the confines of one family.

We can conclude from the above that the comedy (Our Gentle Sex) contained an external verbal text that performed a vital dramatic function: generating information useful in constructing the expository phase of the dramatic action. It also contained internal non-verbal texts standing side by side with the dialogue in dramatic expression, performing multiple dramatic functions within the scope of describing mimetic and vocal acting performance and describing indicative theatrical movement. The dramatic functions are:

1. Revealing the characteristics of the dramatic character.
2. Qualifying for a subsequent dramatic situation.
3. Generating a comic effect.
4. Determining the speaking characters and to whom they address.
5. Determining the characters present in the described theatrical space.
6. Determining the stage setting.
7. Determining meaning.

2- A Press Interview:

During the plot of this comedy, the author does not refer to the element of time except once, on the tongue of the secretary who says to “He”:

“It is now five o’clock, and there is an appointment with the representative of Al-Musawwar magazine…” [^82]

Perhaps this temporal reference indicates the seriousness of the appointment in a reality-imitating manner, especially since the construction of the subsequent dramatic situations proceeds in sequence without temporal gaps. Therefore, it can be said that the temporal reference here leaves behind no vital function other than the gratuitous imitation of reality. Perhaps this verbal text indicates provoking a misunderstanding on the part of “He” based on an unintentional irony in the saying: “with the representative of Al-Musawwar magazine,” where “She” arrives at the office and meets “He” and conducts her discussion with him freely without him knowing she is the representative of Al-Musawwar [^83]. The basis of the irony here is the masculine form of the word representative, not feminine. What indicates the possibility of this function entrusted with planting an irony built on misunderstanding is “He’s” statement—in a subsequent dramatic situation over the phone:

“Is there a male journalist from your side with me now? Impossible” [^84].

For “He” believes—based on the information provided to him—that the journalist must be male, not from the fair sex, and accordingly believes the secretary’s claim that a woman came to marry him. It is worth mentioning that the author dropped the external non-verbal text and relied—during visual expression—on internal non-verbal texts.

Internal Non-Verbal Texts:

It is noticeable that the internal non-verbal texts in the comedy (A Press Interview) performed a set of dramatic functions that can be divided into several areas:

1- Describing mimetic and vocal acting performance:

The first area of employing internal non-verbal texts dramatically is describing mimetic and vocal acting performance. This is an area where these texts are scarce quantitatively and are of the explanatory text (Metatext) type aimed at determining the intended meaning. At the play’s beginning, the author says:

“The secretary (does not turn to him, meaning He), and looks at her wristwatch” [^85].

This non-verbal text immediately precedes a verbal text—on the secretary's tongue—whose content is the appointment of the Al-Musawwar magazine representative with "He" at five o'clock this afternoon. Hence, this visual/non-verbal act qualifies for an important piece of information entering the construction of preparation for a subsequent dramatic situation in particular and for the dramatic action in general. This non-verbal text can also indicate the secretary's commitment and her bearing responsibility for managing "He's" office in the best manner. Thus, it gives an indicative function regarding one of the secretary's character traits, which is a component of the expository items for the dramatic action that begins with "She's" entrance.

In the following non-verbal text, the author says: "He (as if thunderstruck) (…). The secretary (hides a smile)…" [^86].

After the secretary tells "He" that a certain woman told her she came to marry him, the secretary's reaction following his aforementioned expression is trying to hide a smile. Hence, it can be said that this non-verbal text can lead to a state of anticipation to understand the motives of the secretary's smile, suggesting that the function of this non-verbal text can be to raise suspense.

In two subsequent non-verbal texts, the author says: "He stares at her (meaning She) in wonder (…). The secretary (looks at her for a moment, then exits, leaving them)" [^87].

These two non-verbal texts clearly suggest that there is a prior agreement between the secretary and "She" based on a benefit for each of them, explaining the secretary's smile in the non-verbal text. "He" expresses his astonishment at "She's" attitude towards him, while the secretary exchanges—with "She" and not with her boss "He"—glances. Then the secretary exits without her work boss's permission. Thus, the dramatic function here can be to raise suspense, as there is a hidden world between the secretary and "She" not yet revealed by the text.

In two subsequent non-verbal texts, the author says: "She: (smiling) You bet on 1000 pounds?!. He: (puts his wallet in his pocket) Is that all?"

She: (victorious) You saw how? The matter is serious… and the sum is solid… it's easier for you to let me lead you around… [^88].

The two non-verbal texts accompanying the two verbal texts for “She” represent the explanatory text pattern, as they clarify the method of acting performance for the two verbal texts, ensuring the intended meaning reaches the intended audience. Hence, it can be said that the dramatic function entrusted to these two non-verbal texts is controlling the signifier of the verbal sentence to serve conveying the intended intended meaning.

In two subsequent non-verbal texts, the author says: “She: (rises smiling) Thank you, sir… the required interview we got it, thank God!.. He: (in astonishment) You?..” [^89].

The two non-verbal texts here indicate “She’s” emotion of satisfaction because she was able, with her intelligence, to extract a press interview from the woman-hater without his will. They also indicate “He’s” astonishment at the surprise, meaning his ignorance of her identity in every moment of her presence with him. They also indicate—practically—that women are no less intelligent than men, which pushes “He” to abandon his ideas about women. It can be said that these two non-verbal texts perform a specific dramatic function, which is preparing for a subsequent dramatic situation (which is the comedy’s ending here).

In a subsequent non-verbal text, the author says: “He: (astonished) You are still here?!” [^90].

It follows “She’s” entrance to the room—after she had exited—suddenly, making it a non-verbal text provoking laughter, and the source of the comic here is surprise.

2- Describing sound effects:

The author uses the sound effect in three places—during this comedy—through non-verbal texts, saying in the first non-verbal text:

“The doorbell rings harshly” [^91].

This non-verbal text comes after the secretary’s mention of the appointment set for “He” with the Al-Musawwar magazine representative who will come for a press interview with him, and it also comes just before “She’s” entrance. Therefore, this sound effect plays a vital role here: preparing for the entrance of the character “She” into the stage scene.

The non-verbal text—describing a sound effect—the author says: “The telephone rings is heard” [^92].

This non-verbal text coincides with a verbal text on “He’s” tongue that the caller from Al-Musawwar magazine came and “He” replied that the caller dialed the wrong number… a text useful for “He’s” conviction that the Al-Musawwar magazine representative has not yet arrived… with which it can be said that the function of this non-verbal text is shedding light on one of the main character’s convictions in the comedy.

In a non-verbal text—also describing a sound effect—the author says: “The telephone rings once more” [^93].

It coincides with a verbal text on “He’s” tongue, confirming that the Al-Musawwar journalist is not with him… nor is any journalist at all… after which “She” rises to declare she is the journalist of Al-Musawwar magazine and she got the information she wanted during her session with He “the woman-hater.” Hence, it can be said that this non-verbal text prepares for a subsequent situation, which is a revealing situation of the ignorance of “She’s” character.

1- Describing indicative theatrical movement:

The non-verbal texts describing indicative theatrical movement were scarce, other than those indicating the entrance and exit of characters only. At the beginning of this comedy, the author indicates saying: “He paces (meaning He) in the room back and forth thinking (…)” [^94].

It is noticeable that the author links here between pacing back and forth in the room and thinking, which can mean the function entrusted with this non-verbal text is expressing the main character’s state, which is the state of thinking here.

In a subsequent non-verbal text, the author says—at the end of this comedy: “She enters (meaning She) slightly through the door” [^95].

This non-verbal text comes after “He” believes “She” has left his office, representing for him here the surprising situation provoking laughter. Thus, it can be said that the author uses this non-verbal text here as a laughter-provoking element.

We conclude from the above that the single temporal reference performed no vital dramatic function in the comedy (A Press Interview). The author also did not use external non-verbal texts, contenting himself with using internal non-verbal texts only, which performed three main roles:

1. Describing mimetic and vocal acting performance.
2. Describing sound effects.
3. Describing indicative theatrical movement.

These roles performed a set of detailed functions, summarized as:

1. Raising suspense.
2. Controlling the signifier of the verbal sentence to convey the intended meaning.
3. Preparing for a subsequent dramatic situation.
4. Preparing for the main character’s entrance.

5. Shedding light on one of the main character's convictions.

6. Expressing the character's state.

3- I Want This Man:

Throughout the play's text, the author only introduces one reference to time on "Duria's" tongue, who says to Naila and Abdul Latif the lawyer: "(…) I want to buy something before the shops close… Have a good day" [^96].

This suggests that the time of events is at the last part of daytime, given the possibility of merchants closing their shops, which also appears from Duria's saying "Have a good day." Her saying explicitly indicates the talk occurs in daytime. The closing of shops and the start of the lawyer's work—as known to the Egyptian spectator or reader—is at night, which may indicate that the time of the utterance is at the last part of daytime. The researcher asks: What is the dramatic function undertaken by this reference to time at this part of the play?

The dramatic situation—in which this reference to time came—answers that Duria wants to flee from the crisis her friend Naila put her in, as she accompanied her to the lawyer thinking he manages her affairs, but she discovers her friend Naila had never seen the lawyer before and came specifically to propose marriage to him [^97]. Hence, it can be said that Duria makes her statement—containing the determination of the element of time—in order to exit a situation she does not wish to participate in, which appears through the dramatic situation. On the technical level of employing the element of time here, it indicates that Duria's exit is a technical trick the author invented to clear the field for the debate between Naila and Abdul Latif after Duria's dramatic mission as (confidante) ended, having helped present the basic information about the characters and the dramatic action to ensure the recipient's understanding.

The author relied on non-verbal texts as a tool for dramatic expression, as follows:

First – External Non-Verbal Text / Stage Setting:

The author says—at the beginning of the play:

“Professor Abdul Latif the lawyer’s office… His office room, which suggests taste without extravagance… Two graceful young women enter hastily, followed by the office clerk” [^98].

The researcher notices that the author—during this external non-verbal text—indicates the stage setting by determining its identity summarily in his saying: “Professor Abdul Latif the lawyer’s office” and his saying: “His office room, which suggests taste without extravagance.” This means he did not provide any details concerning the stage setting, although the author refers in various places—during the internal non-verbal texts—to the presence of seats Naila sits on. This external non-verbal text is not primarily directed to the theatre director but is directed to the reader, as the author is content with stimulating the recipient’s/reader’s imagination by mentioning (a lawyer’s office room suggesting taste without extravagance), through which the author indicates determining the location of events without delving into details that would determine the method of dramatic treatment.

In the same non-verbal text, the author indicates the physical type of the two actresses playing the roles of (Naila) and (Duria), specifying it with: (Two graceful young women). Perhaps the gracefulness/attribute of the young women aims at the meaning of youth, meaning the author deliberately mentioned the physical description indicative of youth in the young women. Then the author describes the nature of the theatrical movement accompanying the entrance of Naila and Duria, saying: (hastily) and appends this description saying: (followed by the office clerk). Here, this theatrical movement can be analyzed in light of the dramatic situation it contains; Duria believes—as clearly appears from the dialogue—that her friend Naila is taking her to her private lawyer and business agent Professor Abdul Latif the lawyer. Then it becomes clear to her that her friend Naila has never been to this place before and that Abdul Latif is not her private lawyer but rather she came to him to marry him… For this reason, the theatrical movement accompanying the entrance of Duria and Naila prepares for this irony, as the described movement (hastily) suggests the meaning of familiarity of the place for the young women, which fuels Duria’s belief in her friend Naila’s familiarity with the place. As for the entrance of the clerk following them, it gives the opposite meaning to the situation, as the clerk’s movement hastily behind them suggests they are unknown to the office owners. Therefore, it can be said that the combination of the two meanings of the two theatrical movements prepares for the following dramatic situation, where the first produces

the irony—in both Duria and the spectator—that the place is familiar to Naila, while the dialogue of the following dramatic situation reveals this irony, confirming that Naila only came to offer herself as a wife to the office owner, which expresses her boldness as the most important trait of Naila as a pivotal dramatic character in this play.

We can conclude from this that the external non-verbal text performed several dramatic functions:

1- Determining the location of the dramatic action. 2- Preparing for a subsequent dramatic situation. 3- Revealing one of the pivotal character's traits.

Through describing the stage setting summarily and describing the indicative theatrical movement.

Second: Internal Non-Verbal Texts:

In the one-act play (I Want This Man), the author diversifies the patterns of dramatic expression through internal non-verbal texts. These non-verbal texts can be classified into three patterns:

1- Describing performance (mimetic and vocal):

The first dramatic function undertaken by this pattern of internal non-verbal texts is determining the speaker by mentioning the character's name.

The researcher notices that the play's text contains many non-verbal texts combining both expressions: mimetic and vocal, such as:

1- (Duria): "While she looks with a fleeting eye at the servant waiting for the glass" (p.241). 2- (Naila): "She laughs and gives the glass to the servant" (p.241). 3- (Naila): "She laughs a light laugh" (p.242). 4- (Fuad Abdul Latif the lawyer): "Laughing" (p.243). 5- (Fuad): "Laughing" (p.246). 6- (Naila): "She laughs" (p.247). 7- (Fuad): "He assumes an acting posture" (p.248). 8- (Fuad): "Laughing" (p.249). 9- (Naila): "She acts" (p.249). 10- (Fuad): "Acting" (p.249). 11- (Fuad): "He prepares to act" (p.249). 12- (Fuad): "Acting" (p.249). 13- (Fuad): "He claps in approval" (p.250).

In the non-verbal texts (1, 2, 3), the author expresses the extent of Duria's confusion upon learning that her friend Naila came to the lawyer to marry him without an appointment with him. In exchange for Duria's confusion—and in a parallel manner in the acting performance—the author indicates Naila's indifference to her friend's confusion. Rather, the indifference goes beyond to sarcasm towards her friend who was frozen by a real surprise of their presence at Fuad Abdul Latif the lawyer's office. As Duria invents an excuse to exit this situation, Naila laughs, expressing her detection of Duria's fabrication of a reason to leave the office. The three non-verbal texts perform a basic dramatic function: preparing for a subsequent dramatic situation representing the beginning of the event, meaning getting rid of the (confidante) character after it performed its specific dramatic function.

In the non-verbal texts (4, 5, 6, 8), the author expresses the harmony between Naila and Fuad, granting the situation the light comic spirit distinctive of the comic pattern of the play.

In the non-verbal texts (7, 9, 10, 11, 12), the author differentiates between two levels in the acting performance: the first is the natural level, and the other is the artificial level, where both Fuad and Naila act out a dramatic situation: What would the reaction of the doctor Naila wants to marry be? Thus, Naila banishes the specter of feminine shyness from confronting Fuad with the truth directly. Therefore, the artificial acting process here exposes the true opinion—or the natural reaction—of Fuad towards Naila and her marriage proposal, meaning revealing the character's intentions, which prepares for the play's ending.

In the last non-verbal text (13), the author clarifies Fuad's admiration for Naila and his agreement to marry her, representing the affirmation of the previous dramatic function. In three other non-verbal texts, the author says:

1. (Naila): "In astonishment and joy" (p.251).
2. (Fuad): "He presses the electric bell button and looks at his watch" (p.251).
3. "The files fall from the office clerk's hand as he stares at them in astonishment" (p.251).

The researcher notices that the first two texts represent two interrelated steps in the resolution or ending phase. The first shows the extent of Naila's happiness at Fuad mentioning her abstract name without titles, implicitly meaning his psychological closeness to her. As for the second non-verbal text, it replies visually to Naila's astonishment and smile by him

ringing the electric bell to request a marriage officiant. Thus, Naila succeeded in capturing Fuad's heart.

The third non-verbal text presents a comic reaction, where the office clerk is struck by rigidity/mechanism when Fuad summons him to bring a marriage officiant, and the clerk cannot control his nerves. Hence, it can be said that this non-verbal text plays a functional role as a laughter-provoking source.

2- Describing indicative theatrical movement:

The description of indicative theatrical movement in the play (I Want This Man) is formed in two specific patterns of movement:

First: Concerning the character's sitting and standing; such as:

1. (Naila): "She throws herself into a comfortable seat" (p.236).
2. (Duria): "She rises to leave" (p.237).
3. (Duria): "Terrified, she rises" (p.242).

The first non-verbal text functions to indicate Naila's familiarity with the place, which harmonizes with her entrance movement characterized by haste. This non-verbal text helps construct an irony for both the recipient and Duria, as it is discovered shortly after that Naila has never been to this office before, that Fuad Abdul Latif the lawyer has never seen her before, and that she came as a shy person… It completes the descriptive thread indicative of Duria's state upon learning the reason for her friend Naila's visit to this office. This non-verbal text represents the final outcome of the preceding non-verbal texts after justifying Duria's motive to exit the stage scene. Here it is, bringing her out after she performed her dramatic role as a confidante who contributed to constructing the expository phase of the play's event.

As for the sixth non-verbal text, concerned with the entrance of the office clerk carrying some files, its function lies in demonstrating the source of the comic rigidity he suffers when Fuad asks him to bring a marriage officiant, causing the files to fall involuntarily.

3- Describing props:

In the play (I Want This Man), the author does not aim to describe the proposed clothes for the actors of the dramatic roles but only aims to describe prop pieces through non-verbal texts, as follows:

- 1 (Naila): “She takes out a mirror from her handbag and examines her hair” (p.236).
- 2 “At that moment, the office clerk enters, followed by a servant carrying lemonade” (p.240).
- 3 (Fuad): “He presses the electric bell button and looks at his watch” (p.251).
- 4 “He (the office clerk) enters carrying some files” (p.251).

It is noticeable that the first non-verbal text indicates Naila’s care for her appearance through using the mirror placed in her handbag—a means of preserving the mirror for women in society in a reality-imitating way. It can be said that the author invested this non-verbal text in preparing for the main situation of the play. In the second non-verbal text, the author indicates the presence of the lemonade glass, which is employed in keeping the servant waiting for it while Naila speaks to Duria about the reason for her visit to the office, confusing Duria and creating from her desire to exit the situation and her embarrassment before the servant a comic situation. That is, the presence of the glass here prepares to create a comic effect. In the third non-verbal text, the author indicates the presence of an (electric bell) and a (watch) on Fuad’s wrist, using the first to summon the office clerk to create a comic effect—as will become clear in the fourth non-verbal text—while the watch Fuad looks at signals his agreement to marry Naila before the deadline she proposed, thereby the watch here reveals the strength of his desire to marry Naila. As for the fourth non-verbal text, it aims to create a comic effect at the end of the play, where the office clerk is struck by comic rigidity, causing the files to fall from his hand involuntarily.

From the above, it is clear that the reference to time and non-verbal texts played multiple functional dramatic roles that can be summarized as follows:

1. A technical trick for a character to exit after performing its functional role, no longer needed.
2. Describing the location of the event.
3. Introducing the speaker and the spoken-to character.
4. Revealing the distinguishing features of characters, qualifying them to engage in the dramatic action.
5. Creating a comic effect.
6. Creating a dramatic irony.

Moreover, the non-verbal texts (external and internal) played these functional dramatic roles through three expressive patterns, which are:

1. Describing mimetic and vocal acting performance.
2. Describing indicative theatrical movement.
3. Describing props.

-4 Do Not Search for the Truth:

During the play (Do Not Search for the Truth), the author only introduces one reference dealing with time on the tongue of (the wife) who says to (the husband):

“No more than (the eternity) you described has passed, only two years” [^100]. This reference means that their marriage has not exceeded two years, i.e., the couple is at the beginning of their marriage. The wife says this temporal reference to confirm that it is unnatural for her husband to have a relationship with another woman while they are still newlyweds. It is a truth the wife takes as a pretext to refute the possibility of her husband establishing a relationship with another woman as an urgent necessity for that. Despite the wife being the one who mentions this argument, she is the one who initiates displaying the sense of jealousy over her husband and searches his pockets for proof of her right to display this jealousy. Thus, her mention of the temporal reference becomes a confirming factor of the husband’s behavioral purity, not a pretext to condemn him, making her sharp, jealous

behavior towards him a source of the comic, where the comic here is the contradiction between what the character is convinced of and what she does.

Meanwhile, the play was devoid of all internal non-verbal texts of all patterns, except for distinguishing the speaking character by mentioning its name before introducing its dialogic sentence, indicating:

1- Describing mimetic and vocal acting performance: such as:

“The husband: Why do I hear in your voice as if you are suspicious? The wife: On the contrary… I am completely calm” [^101].

And like:

“The husband: This is what I expected! The wife: What are you whispering?” [^102].

And like:

“The husband: Smile then. The wife: Here I am smiling! The husband: A real smile, please… Not fabricated or forced” [^103].

As for the external non-verbal text, the author says in it: “The wife enters upon the husband while he is in his office room” [^104].

It is a brief, general non-verbal text, indicating: 1- The husband’s presence in his undescribed office room. 2- Determining the characters undertaking the action in terms of number and the nature of the relationship binding them. 3- The entrance movement of the wife, an undistinguished movement.

Although this non-verbal text consists of only two linguistic sentences, they skillfully function in indication to serve the recipient. The researcher sees that this non-verbal text appears directed to a reading recipient, not a spectator, as the writer did not pay attention to highlighting the décor pieces used and was content with saying (office room) without indicating the husband’s profession that determines the identity of this room. Perhaps this abstraction goes back to the generality of the subject, as the two dramatic characters are called (the husband) and (the wife), meaning generalizing the signification without specification.

In addition to the above, the researcher notices that the author—during this play—relies on dialogue as a basic reliance in describing the character's emotions and the nature of the actor's performance without relying—as in the previous plays—on non-verbal texts to undertake the task of describing the character's emotions, and consequently the actor's mimetic and vocal performance. Thus, it can be said that this play is suitable for reading for radio broadcasting, not for theatrical performance, as the dialogue describes what is audible and visible of dramatic expression means.

5- Their Marital Bliss:

Indirectly, the author introduces a reference to time on the tongue of the character "Alia" who says during the phone:

"Alia: (…) Hello… Aunt… Good evening… We are late now… Tahia was slow in dressing" [^105].

The researcher sees that this reference to time, which is evening, grants the action—concerned with preparing to go to a wedding party—probability, as the saying (Good evening… We are late now) reflects the credibility of the existence of a wedding party, where the time is night and the party has started a short while ago, and they are late as a result of Tahia's slowness. Tahia's slowness goes back to her suspicion that her husband wants to hurry to attend the party because a female dancer he knows is there—confirming the dream Tahia saw the night before. Perhaps this reference to time aims—in addition to the above—to make the lighting of the theatre stage reflect night lighting, applying the principle of probability and imitating reality. It is worth mentioning that introducing the details of the plot elements comes in a reality-imitating manner, as the movement of the action units proceeds in temporal sequence without temporal gaps, suggesting that the dramatic action time equals its theatrical performance time.

The researcher notices that the author resorted to non-verbal texts (external and internal) as a secondary expression tool, which appeared during the play as follows:

First: External Non-Verbal Text / Stage Setting:

The author says at the beginning of the play (Their Marital Bliss):

“A reception room… Husni and his wife Alia in evening clothes: sitting, waiting with impatience, their eyes looking towards one of the closed doors” [^106].

Thus, this external non-verbal text performs the following functions:

1- Describing the stage setting succinctly: The author introduces the description of the basic stage setting (décor) extremely succinctly—as he did in the previous play—determining the identity of the place as (a reception room) without mentioning any other details. Perhaps the reason for this succinct description goes back to the generality of the subject and the possibility of performing this play in different environments, or perhaps the author intended the recipient’s/reader’s imagination and did not intend a specific theatre director.

2- Describing the clothes succinctly: Here too, the author seeks succinctness in describing the actors’ clothes, mentioning they are (evening clothes). Perhaps this succinctness also goes back to the same previous interpretation—concerning the stage setting —which grants the character of probability to the action.

3- Describing mimetic acting performance: Where the two sitting characters (Husni and Alia) show impatience from the length of waiting and draw the recipient’s attention to what is happening behind the closed door. This indicates two things: first, that Husni and Alia have been waiting for a not-short time, and second, for the subsequent dramatic situation.

4- Describing indicative theatrical movement: It here concerns the sitting of both Husni and Alia, a signifier indicating the meaning of waiting. If they are sitting looking towards the closed door, this prepares that the ones undertaking the action in this play (the hero and heroine) are not Husni and Alia but two other persons. This means qualifying for a subsequent dramatic situation, as the posture suggests anticipation.

Second: Internal Non-Verbal Texts: In addition to the author’s introduction of the external non-verbal text, he also introduces a number of internal non-verbal texts. The researcher notices that they perform several vital dramatic functions that can be summarized in:

1- Describing mimetic and vocal acting performance: The first function undertaken by this pattern of non-verbal texts is the function of determining the intended meaning of the

dialogic sentence:

- Calmly (86)
- Smiling (86).
- Lamentingly (87).
- Relishing (93).
- Shouting (97).
- Defiantly (97).
- Hesitantly (99).
- In astonishment (105).

This means determining the color of emotion required during the actor's performance of the dialogic sentence to determine the intended meaning. In addition to this function, the non-verbal texts—in this pattern—determine the speaking character by introducing the character's name before introducing the dialogic sentence, and also determine the addressed character, such as:

- As if addressing himself (88).
- To Salah (98).
- To Husni (98).
- To her sister (98).
- To his wife (105).

In addition to these two functions, the researcher notices that the author resorts to non-verbal texts—in this pattern—for dramatic expression through mentioning mimetic or vocal performance, such as:

- "Noise and shouting are heard from behind him (the door) in the closed room, and utensils shattering and furniture being thrown on the ground" (88). (Husni): "He puts his head in his hands" (101).

This expresses a non-visible action or reflects the character's psychological referral in a certain situation.

3- Describing clothes and props:

Only two non-verbal texts exist from this pattern:

- “Tahia comes out, not having finished dressing” (87).
- “Salah dials the phone for Alia” (105).

The first non-verbal text helps confirm the concern that seized “Tahia” and its seriousness, to the extent she did not finish wearing her clothes due to her fear of the dancer she saw in her dream last night. This grants probability to Tahia’s stance on going to the wedding party. As for the second non-verbal text, which means the presence of the telephone device, it helps mention a prop piece useful in ending the dramatic action, where Alia calls through it to confirm that no female dancer will entertain the wedding party but a male singer, thus refuting her sister Tahia’s claims representing the basis of the complication in the play.

3- Describing indicative theatrical movement:

In this pattern of non-verbal texts, the author introduces those non-verbal texts describing the nature of theatrical movement, such as:

- “The closed door opens slightly” (87).
- “The door soon opens and Tahia comes out of it (…) followed by her husband Salah” (87).
- “They (Tahia and Alia) enter the room and close it on them while the two men remain in their places” (90).
- “The room’s door opens. Tahia appears with Alia, and Tahia hears the word” (97).

It is clear that the preceding non-verbal texts play varying functional roles. The first urges the spectator to anticipation, given the entrance of the play’s two heroes, especially after the shouting, breaking of dishes, and the sound of furniture colliding that the recipient heard just before this non-verbal text. The second non-verbal text concerns the exit of Tahia, then Salah, to embody the play’s action. The author indicates Tahia’s exit first, while Salah exits behind her, which may clarify that the one who caused the shouting—the recipient heard a short while ago—is Tahia, and her husband Salah is trying to reconcile with her. In the third non-

verbal text, which indicates the exit of both Tahia and Alia, this clears the field of action for Salah and Husni, meaning their exit helps create a subsequent dramatic situation, in addition to Tahia exiting while hearing her husband Salah say: “Disaster,” provoking laughter as a result of Husni’s confusion.

In a subsequent non-verbal text, the author says: “She (Alia) heads towards her sister” (90).

It is a kinetic sentence accompanying Alia’s request that Salah and Husni leave her with her sister. The author appends it with a non-verbal text saying: “(Husni): He clings to his seat.”

Declaring Husni that he will not move, which prompts Alia to take Tahia and enter the room to start a subsequent dramatic situation gathering Husni and Salah. This means the two preceding non-verbal texts aimed to prepare for a subsequent dramatic situation gathering Husni and Salah.

From the above, it is clear that the dramatic time in the play (Their Marital Bliss) equals its theatrical performance time, and that the temporal reference helped grant the character of probability to the dramatic action. It is also clear that the external non-verbal text helped in:

1. Describing the location of events (the stage setting).
2. Granting the character of probability to the action by describing the evening clothes.
3. Raising suspense in the spectator.
4. Preparing for a subsequent dramatic situation.
5. Determining the speaking characters and the addressed ones.
6. Determining meaning (the signified) by describing the emotion accompanying the dialogue.
7. Demonstrating the psychological state of the character.
8. Laying the foundation for the play’s ending.

Through three patterns of non-verbal texts: 1- Describing mimetic and vocal acting performance. 2- Describing clothes and props. 3- Describing indicative theatrical movement.

The researcher can conclude from studying time and non-verbal texts (external and internal) for the plays (Our Gentle Sex, A Press Interview, I Want This Man, Do Not Search for the Truth, and Their Marital Bliss) that the reference to time played functional dramatic roles as follows:

Play Title	**Dramatic Function**
Our Gentle Sex	Constructing the expository phase for the dramatic event
A Press Interview	Imitating reality
I Want This Man	Preparing for a subsequent dramatic situation
Do Not Search for the Truth	Provoking laughter
Their Marital Bliss	Granting the character of probability to the dramatic action

As for non-verbal texts (external and internal), it is worth noting that the play (A Press Interview) lacked the external non-verbal text, while the play (Do Not Search for the Truth) lacked internal non-verbal texts. It is noticeable that the author benefited from non-verbal texts of both types in undertaking a set of vital dramatic functions:

1- Revealing aspects of the character. 2- Qualifying for a subsequent dramatic situation. 3- Determining the speaking characters and the addressed ones. 4- Determining the characters present in the stage scene. 5- Determining the stage setting. 6- Determining meaning. 7- Creating a dramatic irony. 8- Raising suspense. 9- Granting the character of probability to the action. 10- Generating a comic effect.

Section Eight

The Development of Using Sources of the Comic in Light Comedy and the Features of the Comic Pattern

1- Our Gentle Sex:

Although the author relied on the source of the linguistic comic as a basic reliance in this play, he employs other comic sources that can be summarized as:

First: Character: The author relies on character by leaning on the source (contradiction) between the character's gender and the profession she practices, especially the female characters where we find Magdiya, Samia, and Karima, ladies undertaking jobs only men undertake. The first works as a pilot, the second in journalism, and the third in law—jobs that were assigned to men at the time of the play's performance in 1935. At the same time, we find the husband/Mustafa whose job the author does not mention, as if he does not leave the house. As the researcher previously mentioned, time has rendered the source (contradiction) its credibility as comic, as the number of females undertaking these professions increases day by day, and this contradiction is no longer as apparent as it was at the time of writing the play.

Second: Situation: The author also relies on the situation as a secondary source for laughter. At the play's beginning, Mustafa shouts at the pilot flying over their house, thinking it is his wife, but he is surprised by her entering upon him as follows:

- Magdiya: (enters suddenly hastily) A phoenix in your face!.. You are sitting talking to whom at the window?
- Mustafa: (turns to her astonished) You honor us!?.. Then who is up there in that buzzing plane? [^107]

It is evident that the astonishment accompanying the surprise is the source of the comic in this situation.

Third: Language:

This is what the author relies on as a basic reliance as a type of using comic sources, as follows:

1- Material metaphor:

It is the most common in this play, like Mustafa saying to his wife Magdiya—who asks him about the reason for his looking through the window and shouting from it: "(…) I have had nothing to do with the ground since our wedding day… and I don't know anyone on earth! My wife is a bird in the sky and I look at the ground? My eye has now become in the middle of my head" [^108].

2- Exaggeration:

It appears during the following dialogue: Magdiya: "The distance is not very far as you think." Karima: A simple distance… What is Egypt and Iraq? We are neighbors! Mustafa: Wall to wall! [^109]. Here, the source of exaggeration is clear, as Mustafa mocks Magdiya's underestimation of the closeness of the distance between Egypt and Iraq by air.

3- Sarcastic imagery:

It appears on Mustafa's tongue, saying to his wife Magdiya and her friend Karima: "(…) Just twenty years ago, one of you, the day she intended to ride the tram or a horse carriage, would sit bearing her worry for a week. That day, she would delay the passengers a quarter of an hour, stumble on the stairs twice, her wrap would get caught in the wheels, and if the conductor rang the animal-like bell, she would say: Wait, conductor!" [^110].

Here, the sarcastic imagery appears clear in the linguistic image Mustafa says, meaning that a woman's place is at home, and she never imagined one day she would go out into the arena of life and work in various fields, even competing with man in it.

4- Disguise:

It is the language containing content not matching the situation, appearing during the following dialogue:

- Samia: Are you happy in your marital life?..
- Mustafa: I mean, aren't you present and seeing everything?!
- Samia: I want a frank answer!
- Mustafa: And why, may God not harm you? [^111].

Fourth: Movement: The author uses movement only once throughout the play, at the end of the play, where Mustafa completely surrenders to the will of his wife Magdiya and her two friends, who push him forcibly outside the house to board the plane with his wife. The author expresses this through an internal non-verbal text saying: "He surrenders to them" [^112]. The source of the comic here is (mechanism), as Mustafa becomes a reified being, devoid of will, yielding to the will of others.

2- A Press Interview:

In the play (A Press Interview), the author does not use movement as a comic source, as follows: **First: Character:** The author did not rely on (stereotype) as a source to make the character comic but relied on the source (astonishment) of the moment as comic. He describes this through the following non-verbal text: "(She) exits lightly, looking at him smiling, while he is still bowing his head thinking, his face to the audience… She meets the secretary at the door… They exchange a few words in secret… The secretary nods in agreement… (She) disappears to the side of the door… The secretary enters… Goes to the typewriter, taps on it. He lifts his head slowly, looking at her with a long look, then stands suddenly in nervousness" [^113].

The character (He) falls here into a state of temporary astonishment as a result of discovering that the journalist he intended to evade meeting was none other than (She), who was able to take a press interview from him without his awareness, and that she herself is the journalist. The astonishment here is represented in his bowing his head and his long look, and it is confirmed during his sudden nervous standing.

Second: Situation:

The author used the situation once throughout the play. This situation begins with a phone call from (Al-Musawwar) magazine to inquire about the presence of its journalist with (He), while (He) denies the presence of this journalist. The magazine repeats the call to (He) once again to confirm that the journalist is with him now, while (He) denies this claim for the second time. He is then surprised that the intended journalist is (She), who came to him as a girl wanting to marry him. The author prepares this irony from the play's beginning, accumulating it in this situation, and it is revealed to (He) suddenly, producing this comic effect.

Third: Language:

The author diversifies investing comic sources through language, which can be presented as follows:

1- Material metaphor: (He) says: "(…) Marriage to me is like death… Does anyone go to death willingly? (…) Marriage might enter upon me through this door" [^114]. Embodying death in something material in this metaphor is comic, and embodying it as a living, moving person is also comic… in addition to the inappropriate simile, where he likens marriage to death. It is worth noting that the author repeated using this source twice more within the play [^115].

2- Exaggeration: It appears clearly from the following dialogue: "She: Since you are (a woman-hater), why do you bring a female secretary?" "He: Who else can I torment and show the daylight stars to other than a woman?" [^116]. (He) here exaggerates in his disdain for women and belittling them, as appears from using the word (torment) and the expression (show her the daylight stars).

3- Mechanism:

After (He's) change in his stance on women becomes clear, after the journalist (She) defeated him, the following dialogue ensues: "He: (astonished) You are still here?!.." "She: The final point of the interview, sir!.. Thank you!.." "He: (looking to the sky) We belong to

God and to Him we shall return" [^117]. This last expression was uttered to express his weakness and submissiveness before women, and also expresses—as is known—the occurrence of death… which (He) previously expressed that marriage is like death, meaning his submission to the idea of marriage. The source of mechanism here appears through uttering a predetermined sentence out of its context.

3- I Want This Man:

This play is devoid of the comic source (character) and relies fundamentally on the sources (language) and (movement). As for the comic source (situation), the author used it only once. This can be presented as follows:

First: Situation:

After (Duria) learned the reason (Naila) brought her to (Fuad Abdul Latif's) office, shame overcomes her from her friend's reckless behavior… This feeling reaches its peak when (Naila) whispers to her, saying: "Naila: (whispers while sipping the lemonade) What is all this fear? Will you be the one asking for his hand or I?!.. Duria: (whispering while looking with a fleeting eye at the servant waiting for the glass) Shh!.. What a shame… Naila: (laughs and gives the glass to the servant, who leaves with it) Your appearance is extremely funny." [^118]

The comic here lies in the combined elements constituting the situation, and the source of the comic here is (rigidity) that strikes (Duria), preventing her from matching (Naila) through whispering.

Second: Language:

In it, the author uses two comic sources:

1- Irony: (Naila) says to Fuad: Naila: (smiling) Wait… He cannot say that. Fuad: Because he is a fool… Naila: Rather, because he just hasn't known the core of the matter yet. [^119]

The basis of the irony here is that (Fuad) does not know the one he is insulting is himself. Using the same source is repeated again [^120].

2- Material metaphor: (Naila) says to (Fuad): Naila: A woman must descend upon you, seize your reins to rest you for a moment, wipe your sweat, and offer you a little water and a handful of sugar. Fuad: Then mount me after that. [^121]

Third: Movement:

In it, the author also uses three comic sources:

1- Repetition: After (Duria) learns of (Naila's) intention from coming to (Abdul Latif's) lawyer's office, she cannot stay in the office, and her standing to leave is repeated more than once, each time (Naila) seats her again [^122].

2- Mechanism: The author expresses it through a non-verbal text saying: "She greets (meaning Duria) and exits hastily like a shy person" [^123]. Here, shame appears controlling (Duria) to the degree she cannot impose her control over it, making her move mechanically intending to flee this situation. The author repeated this source again in another place [^124].

3- Rigidity:

No sooner does (Fuad) summon the office clerk through the electric bell and asks him to bring the marriage officiant than the author says: "The files fall from the office clerk's hand as he stares at them in astonishment, and the curtain falls" [^125]. The falling of the files from the office clerk's hand expresses the state of rigidity he suffered from the horror of his sudden surprise at lawyer Fuad's startling request.

4- Do Not Search for the Truth:

The author did not rely on (situation) and (movement) among the comic sources. This can be clarified through the following:

First: Character: Character is the basic comic source in the play (Do Not Search for the Truth). As before, the author did not rely on stereotype but on some momentary traits as follows:

1- Disguise: The wife says to her husband at the beginning of the play: "You can be assured that I did not read these letters, although honesty calls me to confess that my sight accidentally fell upon the word (My dear)…" [^126].

It becomes clear to the researcher here that the wife disguises before the husband her knowledge of the content of the letters, claiming she found them by chance in his pocket, while she knows the details of these letters and the expressions they contain. It is worth noting that the author invested this comic source—within character—three other times in different places in the play [^127].

2- Mechanism:

This source appeared once in the husband's character during his dialogue with his wife:

- The wife: And why did you tear them (meaning the letters)? You should have sent them to the one you wrote them for!..
- The husband: And I did send… I mean… These are actually drafts! [^128].

The source (mechanism) appears here in his inability to control his statement (And I did send), which prompted him to claim these letters are merely drafts.

Second: Language:

The author uses the source of the linguistic comic once throughout the play through the source (exaggeration), which appears through the following dialogue:

- The wife: Who is this woman?
- The husband: A dancer!
- The wife: A dancer!.. And how is she?
- The husband: Trivial!
- The wife: Beautiful?
- The husband: I don't think so!.. It is a whim of the whims of us men. Whenever we rise in our tastes and elevate in our emotions, we long in short moments to descend like flies onto garbage dumps and filth… [^129].

The researcher sees that considering the summary of the husband's situation that comes on his tongue within language. The source (irony) appears clear here, as the husband describes—through language—how he came to insure a person's life who will live, while he, the uninsured agent, will die.

5- Their Marital Bliss:

In the play (Their Marital Bliss), the author uses comic sources as follows:

First: Character

Through it, the following comic sources are invested:

1- Disguise: The source (disguise) appears clear on Husni's tongue during the following dialogue:

- Alia: (…) It is known about Salah that he is of utmost integrity… and he is no less in integrity than my husband.
- Husni: (protesting) And who told you I am upright! [^130].

2- Contradiction: It is a main source within character. This appears from the composition of the acting characters in the play placed in contradiction, as we find Salah, the calm, composed husband, married to Tahia, the jealous one, while Husni, the husband about whom his wife should be jealous, is married to a calm wife confident in his behavior… During successive comic situations, the author places the two characters Salah and Husni before one issue: marital jealousy. We see Salah complaining in distress while Husni laments that his wife is not jealous of him.

3- Irony: This is what the author builds the play's knot upon, as Tahia is convinced of the dream she saw last night that the singer Nihad will sing at tonight's wedding, with whom Salah—Tahia's husband—will flirt. The irony is revealed at the play's end where her sister Alia inquires—by phone—about who will entertain tonight's party, learning it is Saleh Abdul

Hay. This irony between Tahia's convictions and the truth of the matter represents a comic test with which the author concludes his play.

Second: Situation

In it, the author invests a basic comic source, which is the source (irony), appearing through the following dialogue:

- Tahia: Speak out…
- Salah: (hesitantly) Your friend…
- Tahia: Which friend of mine?..
- Salah: The one who spoke to me on the phone…
- Tahia: What are you saying?
- Salah: Or do you not know anything about this subject?!..
- Tahia: And how do you want me to know this subject?.. Did you tell me about it?..
- Salah: (as if addressing himself) Ah… my foot slipped and the matter is over… [^131]

The source (irony) appears here in Salah's belief that his wife might be the mastermind of the phone call. After hesitation, he confides to her the matter of this call, but discovers his wife was not the mastermind and knew nothing about this subject. However, Salah discovers this after having exposed his matter himself before his wife.

Third: Language:

The play contains two comic sources within language. The first is (material metaphor), which appears through Salah's saying: "Salah: (…) It's no use as long as trust is lost… Our marital life, Tahia, is miserable… sick… suffering from severe poverty and a dangerous deficiency in a vitamin called trust… If only you could obtain for me an atom… a pill… a gram… a gram of trust!.." [^132]

This source is embodied in mixing what is material (vitamin… pill… atom… gram) with what is abstract (trust) in one simile, where he likens abstract trust to a material simile, vitamin.

The second source is linguistic (rigidity), occurring during the dialogue between Alia and her husband Husni: “Alia: Then why am I a disaster?!.. Husni: Because you… because you… what do I say, people?..” [^133]

Linguistic rigidity here shows the speaker’s inability to summon linguistic vocabulary expressing his state, and language becomes something rigid that does not lead to meaning.

Features of the Comic Pattern:

Dr. Ibrahim Hamada defines Light Comedy, saying: “A type of simple comedy aimed at sending feelings of joy and delight in the spectator’s psyche. It entertains with lightness and does not try to shake his deep emotions. Technically, it does not delve deep into portraying characters, nor philosophizing events, nor burdening words with big meanings, nor even with mental humor” [^134].

The researcher notices that the plays: (Our Gentle Sex), (A Press Interview), (I Want This Man), (Do Not Search for the Truth), and (Their Marital Bliss) rely—using comic sources—on sending joyful feelings or merely sending the state of smiling. Their characters are flat, having no history, and do not reach the formation of a ready-made stereotype. They are more appropriately described as mere human states, undeveloped and not deep in dimensions. Character portrayal in them is limited to one of its facets resembling a mask with a fixed, simple portrayal. The comic event in them is a simple main situation devoid of any universal philosophical presentation. Their dialogue is all characterized by simplicity of composition and ease of vocabulary with specific meanings that steer away from any shadows of compound meaning. Perhaps the mold of the one-act play helped the author make these plays have flatly portrayed characters, simple events in terms of their action elements, and simplicity of language. The researcher also attributes the method of using/creating the comic in them to the nature of the comic pattern containing these specifications. The author relied on using sources of character, situation, language, and movement in the first play (Our Gentle Sex). In the second play (A Press Interview), he contented himself with character, situation, and language. In the third play (I Want This Man), he restored using movement alongside character, situation, and language. In the fourth play (Do Not Search for the Truth), he contented himself with the sources of character and language, then added situation to them in

the fifth play. In addition to that, the author resorted to: contradiction, astonishment, material metaphor, exaggeration, sarcastic imagery, disguise, mechanism, irony, and rigidity throughout the mentioned plays. It is worth noting that these comic sources do not exceed provoking light laughter or the limit of smiling. They collectively address a basic content related to the marital relationship. The researcher attributes the author's use of classical Arabic—in these plays—to the nature of the light comedy pattern that does not aim at the emotional tickling in laughter that requires a colloquial language spoken by people in their daily lives.

Conclusion of Chapter Two

From the above, it can be said that light comedy witnessed noticeable development in terms of its writing technique. In terms of its plot, the author was able to surpass some technical errors he fell into when writing his early plays in this pattern. He surpassed the error of obstructing the action/discussion line with narrative dialogue that does not contribute to developing its movement, as happened in the play (Our Gentle Sex), in addition to the author surpassing the error of ending the comedy with a contrived ending—outside the context of the action—which was repeated in the comedies (Our Gentle Sex) and (Do Not Search for the Truth) and was not repeated in the subsequent comedies. It is worth noting that the plot of light comedy in Tawfiq al-Hakim—as represented in the selected models here—treats action embodied in discussion, and the subject of these comedies does not depart from the relationship binding man and wife during various comic situations.

In terms of employing character and dialogue, the researcher concluded that light comedy was endowed with clear development. In (Our Gentle Sex), the author created two unnecessary characters, weakening the strength of the development of the action/discussion and causing it flabbiness in their places. The author did not repeat this technical error and avoided it in the comedy (A Press Interview), where he benefited from the secondary character in it to serve the dramatic action. In the play (I Want This Man), the author increased the number of employed secondary characters to give a reality-imitating character and grant the action the principle of probability. In the comedy (Do Not Search for the Truth), the author is able to rid himself of secondary characters without disruption. In the comedy (Their Marital Bliss), the author restores the secondary character to benefit from it in artistic and intellectual employment, in addition to employing it dramatically. Perhaps the quality of intensifying the number of characters goes back to Tawfiq al-Hakim's keenness to adhere to the general understanding of the traditions of writing the one-act play, which is bound by the limited number of its characters.

As for dialogue, the author was keen on it since the first comedy, and his attention to the relationship between the play's subject and its language, as the specificity of the subject of

(Our Gentle Sex), which deals with the liberation of Egyptian women, imposed treating it linguistically in Egyptian colloquial due to the particularity of the geography of events. He completely rid himself of Egyptian colloquial and composed his four subsequent comedies in classical Arabic due to the generality of the subject and its not being limited to the Egyptian environment.

In terms of time, time played specific functional roles in the five comedies. These functional roles—according to the sequence of texts—are:

1. Constructing the expository phase for the dramatic event.
2. Imitating reality.
3. Preparing for a subsequent dramatic situation.
4. Provoking laughter.
5. Granting the character of probability to the dramatic action.

As for non-verbal texts (external and internal), the author neglected using the external non-verbal text in the comedy (A Press Interview), and also neglected internal non-verbal texts in the comedy (Do Not Search for the Truth). The researcher concluded that the verbal texts (external and internal) played ten specific dramatic and artistic functions:

1. Revealing aspects of the character.
2. Qualifying for a subsequent dramatic situation.
3. Determining the speaking characters and the addressed ones.
4. Determining the characters present in the stage scene.
5. Determining the stage setting.
6. Determining meaning.
7. Creating dramatic irony.
8. Raising suspense.
9. Granting the character of probability to the action.
10. Generating a comic effect.

It is worth noting that the author did not create unnecessary non-verbal texts (external and internal) from the first comedy to the last, meaning the craftsmanship of comedy—in terms of

its non-verbal texts—was disciplined from the beginning and received noticeable development in diversifying dramatic and artistic employment from one comedy to another. The researcher concluded that the selected comic models revealed that Tawfiq al-Hakim diversified in using comic sources. In the comedy (Our Gentle Sex), he used the comic resulting from character, situation, language, and movement. In the comedy (A Press Interview), he contented himself with character, situation, and language. In the comedy (I Want This Man), he restored using character, situation, language, and movement. In the comedy (Do Not Search for the Truth), the author contented himself with character and language, and added situation to them in the comedy (Their Marital Bliss). As for comic sources, they received noticeable diversity throughout the five comedies. The author used: contradiction, astonishment, material metaphor, exaggeration, sarcastic imagery, disguise, mechanism, irony, and rigidity.

As for the comic pattern, the researcher noticed that light comedy in Tawfiq al-Hakim was characterized by simplicity of events, flatness of character portrayal, and directness of linguistic meanings. He also noticed that the dramatic event was expressed through the technique of discussion in most comedies. Thus, it can be said that light comedy received—in Tawfiq al-Hakim's works—clear technical development from the first comedy to the last.

Footnotes for Chapter Two

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Chapter Three

Features of the Technical Development of Comedy of Situation (1950 - 1960)

Introduction:

Tawfiq al-Hakim and Writing for Serious Theatre (1950 - 1960)

Tawfiq al-Hakim continued to write plays in 1950 and 1951. During these two years, he wrote fourteen plays, most of which fall in the space of the one-act play.

The following is a list of these plays:

No.	Year	Play Title	Type	No. of Acts	Language	Notes

No.	Year	Play Title	Dramatic Type	Acts	Language	Notes
1	1950	I Want to Kill	Comedy	1	Classical	Performed on stage in 1969
2	1950	Between a Day and a Night	Comedy	1	Classical	Performed on stage in 1969

No.	Year	Play Title	Dramatic Type	Acts	Language	Notes
3	1950	Master Kanduz's Building	Comedy	1	Classical	Performed on stage in 1954
4	1950	If Youth Knew	Drama	4	-	Performed under the title (The Return of Youth) at the National Theatre, season 74-1975, directed by Abdul Rahman Abu Zahra (1)
5	1950	A Witch	Drama	1	Classical	…
6	1950	Free Business	Comedy	1	Classical	…
7	1950	The Hungry	Drama	1	Classical	Performed on stage in 1965
8	1950	The Key to Success	Comedy	1	Classical	…
9	1950	The Man Who Withstood	Drama	1	Classical	…
10	1950	The Song of Death	Drama	1	Classical	Performed on stage in 1966 and produced by

No.	Year	Play Title	Type	No. of Acts	Language	Notes
11	1950	Every Diligent Person Has a Share	Comedy	1	Classical	…
12	1950	The Hour Has Struck	Drama	1	Classical	…
13	1951	The Devil in Danger	Drama	1	Classical	…
14	1951	Between War and Peace	Drama	1	Classical	…

(2)

Egyptian television in the early seventies, screenplay and songs: Abdul Rahman al-Abnudi, dialogue: Tawfiq al-Hakim (in colloquial), editing: Kamal Abu El-Ela, directed by: Saeed Marzouk, starring: Faten Hamama and Karima Mukhtar.

The above table shows that one play among the fourteen belongs to multi-act plays, while the rest belong to the one-act play. It also shows that eight plays belong to the world of drama, while six belong to the world of comedy. It also shows that eight plays—dramatic and comic—were not performed on stage or television, while six were performed. It is also noticeable that all plays were composed in classical Arabic, which is the first feature suggesting these plays belong to Tawfiq al-Hakim's serious theatre, which a researcher calls the abstract or symbolic play, describing it, saying:

"He sought to blend the local and national play with symbolism. It is Tawfiq al-Hakim, who resorted to blending the analysis of latent and hidden passions behind the appearance with an abstract symbolic color representing a general idea. The art of this writer developed in this direction throughout the theatrical collections he published, in which there are fundamental components (…): an artistic readiness refined by classical study and directed towards symbolic, abstract philosophical thinking, and the study of theatre strengthened his sense of what is theatrically exciting" (3).

The researcher mentioned—in the introduction to Chapter Two—that many factors pushed Tawfiq al-Hakim to write in this direction, causing him to develop in mastering it… though it is marred by some general flaws summarized by Dr. Muhammad Mandur, saying:

"Tawfiq al-Hakim constructs these plays on premises and creating issues with opposing values. If al-Hakim excelled in setting these premises and creating intellectual issues, as well as in managing the dialogue between those premises… he did not pay the same attention to creating characters and making them the repository for the values they express, such that he succeeds in making us believe that these values are objective, emanating from those characters, not dictated to them by the author. Hence, his characters came closer to symbols carrying the absolute of meanings than to characters that can convince us they are alive and pulsating" (4).

The researcher agrees with Dr. Muhammad Mandur's opinion regarding the general weakness that afflicted Tawfiq al-Hakim's portrayal of his plays' characters in that period in general. Tawfiq al-Hakim completely stripped them of their human space, such as environment and era, with the exception of the comedy (Our Gentle Sex) (1935), with which he inaugurated this new direction in dramatic writing, which contained some human traits in its spatial and temporal dimensions.

In 1954, Tawfiq al-Hakim was elected a member of the Arabic Language Academy… then appointed a full-time member of the Supreme Council for Arts, Literature, and Social Sciences in 1956… (5) In 1958, he received the Nile Medal from President Gamal Abdel Nasser… In the same year, he was referred to pension age when he was at the rank of Undersecretary. In 1959, he was chosen as Egypt's resident delegate to UNESCO in France… then appointed rapporteur of the State Awards Committee in the Supreme Council for Arts, Literature, and Social Sciences… as well as rapporteur of the Literature and Arts Committee in the specialized national councils. Then he moved as a writer for Al-Ahram newspaper in 1961. In 1964, the state honored him by naming a theatre in the heart of Cairo after him, with the motto: Towards the loftier and more beneficial in art… (7) Between 1954 and 1960, Tawfiq al-Hakim wrote nine plays, their data as follows:

Number	Year	Play Title	Type	No. of Acts	Language	Notes
15	1954	Soft Hands	Comedy	4	Classical	Performed by the Modern National Troupe for the first time at the Al-Azbakiya Theatre, season 54-1955, starring: Fakhir Fakhir, directed by Youssef Wahbi. Produced by Egyptian cinema in 1963, directed by: Mahmoud Zulfikar - screenplay and dialogue: Youssef Gohar - production: General Company. Acting: Sabah - Ahmed Mazhar - Salah Zulfikar - Laila Taher (8).
16	1954	Her Majesty	Comedy	5	Classical	…
17	1955	Towards a Better Life	Comedy	1	Classical	Performed on stage in 1969

Number	Year	Play Title	Type	No. of Acts	Language	Notes
18	1955	Isis	Drama	3	Classical	Performed on stage, season 1956 -

Number	Year	Play Title	Type	No. of Acts	Language	Notes
19	1956	The Deal	Comedy	3	Third	Performed in 1957 at the National Theatre, starring: Muhammad al-Dafrawi, directed by: Fattouh Nashati. Starring: Amina Rizk, directed by: Nabil al-Alfi.
20	1958	The Game of Death	Drama	3	Classical	-
21	1958	A Journey to Tomorrow	Drama	1	Classical	-
22	1958	Thorns of Peace	Drama	1	Classical	-

Number	Year	Play Title	Type	No. of Acts	Language	Notes
23	1960	The Perplexed Sultan	Comedy	3	Classical	Performed season 63-1964 at the National Theatre, starring: Muhammad al-Dafrawi. Directed by: Fattouh Nashati. (9)

From the above table, it can be observed that Tawfiq al-Hakim wrote five comedies and four dramas, and that most of these plays are multi-act. The year 1956 also witnesses an important phase in Tawfiq al-Hakim's theatre, as he composed the play (The Deal) in a language different from the construction of classical Arabic and the structure of colloquial dialect. This prompts the researcher here to review most of the opinions that addressed the experiment of the third language in Tawfiq al-Hakim's theatre. It is worth noting that Tawfiq al-Hakim's interest in the issue of language preceded this.

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date by about twenty years. He says in an article published in *Al-Muwazaf* magazine, in its fifth issue dated May 1936:

"The goal: to search for a way to facilitate the spread of classical Arabic among the people and to replace this colloquial Arabic utterance circulating today on people's tongues—the elite before the commoners—with a classical Arabic utterance. This goal is achieved for us by the simplest of things: eliminating diacritical marks and replacing them with soft letters to indicate vowels. If you intend to indicate length, you draw the prolongation mark (~) on the elongated soft letter.

Clarification of that: (1) All alphabetical letters are unvowelled except alif, waw, and ya. (2) An unvowelled letter does not become vowelled unless followed by a vowelled letter: the fatha is with the alif, the kasra with the ya, and the damma with the waw. (3) The vowelled, elongated letter indicates the prolongation mark (~). (4) Nunation appears in writing as it appears in pronunciation" (10).

It is noticeable here that Tawfiq al-Hakim called for matching writing to the correct pronunciation of Arabic words, as he noticed that writing differing from pronunciation causes the spoken language to be grammatically incorrect.

Twenty years after Tawfiq al-Hakim raised the issue of language between its spoken and written forms, he raised another issue concerning language as well, its axis here being classical Arabic and colloquial dialects, especially in dramatic writing. He says:

“It is astonishing that our theatre began with classical Arabic since the era of Sheikh Salama Hijazi and achieved overwhelming success before audiences in urban and rural areas with little education during the days of occupation, and then ended with the overwhelming colloquial in the era of education and independence…” (11).

Tawfiq al-Hakim moves from this observation to another important observation, saying:

"The use of classical Arabic makes the play acceptable in reading, but when performed, it requires translation into the language that people can speak. Thus, classical Arabic here is not a final language in all cases. Just as

the use of colloquial provokes a valid objection: this language is not understood in every era, nor in every country, nor even in every region. Colloquial, therefore, is also not a final language in every place or time…" (12)

One of the studies of Arabic literature describes Tawfiq al-Hakim’s experiment in language, saying: “Tawfiq al-Hakim, in his search for a language understood by all categories of spectators, undertakes an attempt that achieved some success, where he proposed creating (the middle language), based on classical Arabic with all its linguistic treasures, on the condition that its grammar and morphology be greatly simplified, and that refined colloquial expressions used in spoken language enter into it…” (13).

Tawfiq al-Hakim explains his intention to create a middle language for dramatic expression, saying: “I had no choice but to attempt a third experiment to find a correct language that does not violate the rules of classical Arabic while at the same time being something people can speak without contradicting their natures or the atmosphere of their lives… A sound language understood by every generation, every country, and every region, and can flow on tongues in its environment. That is the language of this play (The Deal). At first glance, its reader may think it is written in colloquial. But if he rereads it according to the rules of classical Arabic, he finds it governed by them as much as possible…” (14)

The researcher sees that Tawfiq al-Hakim’s stance on the language suitable for dramatic writing does not depart from his general equilibrium doctrine, which governs his convictions and principles in life. Tawfiq al-Hakim says in defining equilibrium—as a doctrine in life and art: “The meaning of (equilibrium) here is (opposition) and (equalizing force) here means (counteracting and opposing force) (…) (Equilibrium)—in this book—is the counteracting and opposing movement to another movement. The integer one = zero. Positive life begins from the number (two). With the existence of two things, the relationship between them exists: i.e., movement and life (…) Equilibrium thus explains positive life as the necessity of the existence of a set of forces that confront and balance each other, opposing one another in the universe and society… and non-existence begins with the absorption of all forces into the integer one. The integer one is stillness…” (15).

The researcher explains the connection between Tawfiq al-Hakim’s stance on language and his general equilibrium doctrine, as he was able to benefit from the latent powers in classical Arabic and the colloquial dialect current among the residents of the Egyptian capital. These two appear clearly opposed in their origin; classical Arabic guarantees the survival of the dramatic text over time and its spread at the Arab level, and investing the Arabic words available in the Egyptian local dialect with simplicity of composition can facilitate the broad public’s understanding—with all its categories and varied dialects—of the dramatic work without difficulty (16).

Tawfiq al-Hakim adds to the above that the desired result of using the third language in dramatic writing can lead to: 1- Moving towards a unified theatrical language in our literature,

approaching the unified theatrical language in European literatures. 2- Bringing together the strata of one people and the peoples of the Arabic language by unifying the tool of understanding as much as possible, without prejudice to the necessities of art (17).

Researchers took two opposing stances towards Tawfiq al-Hakim's experiment in the third language, between supporters and opponents. One team sees that Tawfiq al-Hakim rendered a great service to Arab drama by inventing a language that solved the dilemma of classical and colloquial in dramatic writing. Dr. Muhammad Mandur says:

"Its success (meaning the third language) may solve an intractable problem in a great art like theatre, which still struggles to overcome obstacles standing in its way, foremost among them the obstacle of language and vacillating between its two poles. Especially if we recall that Tawfiq al-Hakim's attempt did not deprive his third language of its various artistic potentials. It combines, alongside the ability to express and suggest, that required closeness to the people and their mentality, in addition to that popular essence that gives it a special, familiar flavor. In my belief, this attempt will not fail, and it is worthy of achieving success among all classes with their differing cultural and linguistic levels…" (18).

Dr. Muhammad Mandur explains the essence of the language Tawfiq al-Hakim proposed, saying:

"This anomalous situation in the face of necessity is what prompted Professor Tawfiq al-Hakim to attempt writing in this third language. We say third figuratively because it is, in reality, not alien to classical Arabic (…) It is, in truth, an Arabic language that is almost classical in its vocabulary, means of expression, and representation of sounds. However, this representation is merely a symbol that speakers of each dialect can pronounce according to the phonetic development that occurred in the dialect…" (19).

Jalal al-Ashri's opinion agrees with Dr. Muhammad Mandur's on the importance of the step Tawfiq al-Hakim took regarding the language of dramatic writing (20), while an opposing opinion—the opinion of a researcher—states:

"Language does not know and cannot know a third language; it is either classical or colloquial. What counts—then—is not the apparent orthographic similarity between shared vocabulary, but what counts fundamentally is the distinct grammatical system each has.

Arabic is either an inflected language we call classical, or an uninflected dialect we call colloquial. What lies between them of a language that appears more refined than colloquial and less than classical is merely a specific level of colloquial circulating on the tongues of intellectuals, clerics, and the like, whose cultures influence the borrowing of classical vocabulary and structures. This language differs from al-Hakim's third language because it is heard and practiced in the social linguistic reality and is not manufactured by a specific individual, whereas al-Hakim's language was an artifice, individual manipulation, intentional classicization, and embellishment of a specific language with the aesthetics of another language" (21).

The researcher disagrees with the above opinion in its rejection of the third language Tawfiq al-Hakim invented. If the refined colloquial spoken by a cleric—as Dr. Muhammad al-Abd says—is permissible from his viewpoint, why does he take it as a criticism of Tawfiq al-Hakim, even though both address the general public, not a specific group? Perhaps it escaped Dr. Muhammad al-Abd's notice that Tawfiq al-Hakim writes for theatre, which is fundamentally a popular art addressing—just like a cleric—all kinds of recipients, and does not aim to address a specific group to the exclusion of another. Also, the cleric's language is of his own making, a created language just as Tawfiq al-Hakim created a language through which he can address the broad public.

It is worth mentioning that Dr. Muhammad al-Abd considers dialect a language, whereas dialect does not exceed being merely an alteration of an original language and mixing it with non-original vocabulary from other languages. All Tawfiq al-Hakim did was that he

selected the authentic, common Arabic words in colloquial and placed them in structures allowing some of the ease enjoyed by colloquial dialect while preserving the essence of the linguistic structure common in classical Arabic.

Dr. Muhammad Ghunaymi Hilal says: "We do not prohibit a writer, if he wants to produce popular literature, from writing a comedy in colloquial language, but what we fight is the initial judgment on classical Arabic as a language that it is incapable of contributing in this field" (22).

"It is evident that Tawfiq al-Hakim did not invent the third language from the angle of classical Arabic's incapacity to express, but from the angle of reception, where it is easy for all categories of spectators from the Arabic-speaking world, regardless of their geographical locations, to assimilate it. This itself is what Martin Esslin confirms, saying: "The text of the dramatic work actually contains a huge amount of important meaning-producing elements. There is (the basic lexical meaning) of the words themselves, their syntactic meaning, and their referential meaning in the circumstances of the real world…" (23).

The researcher believes that the syntactic and referential meaning are the basis on which the spoken language on stage relies in conveying meaning, especially since theatrical art involves multiple languages playing the role of the meaning-bearing medium. The spoken language is not the sole meaning-bearing medium, which can likely rely on the lexical meaning. This is what makes some writers and dramatists use language in a special way, for:

"It is possible to distort these words or displace them from their matching level by using them symbolically. This means we transform the word into a sign and create a universe of signs (…) Within the scope of social relations, we transform words into signs with which we formulate semantic values that express our needs, interests, and aspirations. Signs move at an ideological level; existents are not themselves but rather, in our relations with them, they are signification and value" (24).

This opinion agrees with Aldous Huxley's statement:

"Every writer must invent a kind of unconventional language suitable for expressing, even partially, experiences that the vocabulary and structures of ordinary speech fail to convey terribly" (25).

Huxley explains the previous statement, saying: "Unconventional linguistic structures between chosen words are alone capable of reshaping our great, private experiences with all their sensitivity, multifaceted richness, and unrepeatable uniqueness, making them a general sign capable of communication" (26).

Perhaps Huxley means, behind the writer inventing a special language, inventing a special style that has its own dictionary and unique linguistic structures. The two previous opinions agree with Edward Sapir, who says: "Literature moves in language as a medium, but this

medium encompasses two layers: * the latent content in language—i.e., our intuitive recording of experience. * and the specific formulation of language—i.e., the particular way we record experience. Literature that is primarily experienced—not entirely—on the lower level, like one of Shakespeare's plays, is translatable without any loss of its personality. But if it moves on the higher level (…) it is good to the extent it is untranslatable. Both patterns of literary expression may be great or mediocre…" (27)

This means that there are many literary works that lose their literary value when transferred to another language, as the literary character did not exceed formulation with language. As for the good writer who mediates language—not only as an aesthetic form but as a medium for expression—he ensures the transfer of the aesthetics of his literary work which do not rely solely on language. The researcher tends to say that Tawfiq al-Hakim deliberately invented the third language to preserve the reservoir of classical Arabic, not only for the reasons he mentioned earlier but also—as the researcher concluded in Chapter One—to contribute to the possibility of transferring his dramatic works to other languages. Transferring from classical Arabic to a foreign language is much easier than transferring from local dialects, which often do not find equivalents in foreign languages.

The researcher believes that naming it the third language for Tawfiq al-Hakim involves much exaggeration, as what Tawfiq al-Hakim invented does not exceed a general literary style of writing. It is a style that does not involve vocabulary other than classical Arabic, nor does it involve different structural systems from other languages, but includes the eloquent, common words in the colloquial dialect and simplification of grammar and morphology rules—which is linguistically permissible. Regarding the distinguished style of a writer, Tzvetan Todorov says:

"Knowing the individual style of the writer, independent of every tradition and every contemporary work, and in its totality as a linguistic system, knowing its aesthetic system is the task that should precede any historical research…" (28).

Perhaps the formalist view Todorov takes of the writer's literary style separates—on the aesthetic level—the issue of what critics considered a third language in Tawfiq al-Hakim, as the aesthetics of this style suit—as Muhammad Mandur mentioned earlier—a difficult art like theatre, where style plays a dual role as a readable dramatic text and as a spoken dramatic text

on the acting stage. This prompts the researcher to claim that the step Tawfiq al-Hakim took in the style of language suitable for dramatic writing needed a national call from all Arab writers to create a classical Arabic language suitable for dramatic writing, other than the sober literary style that only the elite of intellectuals in the Arab world can assimilate.

If Tawfiq al-Hakim's invention is valid for dramatic writing in general, it becomes necessary in comic writing, which needs a style similar to the style of daily life language, a style that frees itself more or less from the museum-like uses of language that treat language as a dead entity, not a living entity where some of its cells live and continue while others die. Or as Horace says:

"It has been and always will be permitted for every generation to coin words stamped with the spirit of the age, for just as the forest sheds its leaves whenever a year passes, what grew before others falls first. So it is with words; the oldest are the first to decay, while the new ones flourish and grow like a young generation…" (29).

The researcher sees that Tawfiq al-Hakim is credited for maintaining the soundness of the eloquence of vocabulary and playing only on the strings of modern linguistic—or verbal—structures. Especially if the matter is connected—as in the case of the selected dramatic models for treating the subject of this research—to language in comedy, about which it is said:

" (Deception for the sake of pleasure) i.e., (playing with words) is at the same time the structural origin of comedy and a sign of the permitted language in the play. The linguistic sign system is used in this way to expose its inherently deceptive nature, to amusingly strip away the lies that were common in an era when social identities were a reality like the language we create…" (30)

From the above passage, it can be said that playing with words requires a great deal of familiarity with the meaning of verbal vocabulary in the various precise fields of use of words, which is not available—on the broad popular level—except in the colloquial dialect used in daily life. Tawfiq al-Hakim was able to select from it words of Arabic origin and slightly bypass the rules of grammar and morphology to bring it closer to the language of daily life suitable for comic dramatic work.

It is noticeable that Tawfiq al-Hakim invented his linguistic style to suit comic work and did not experiment with it on dramatic works of a serious nature, such as (Isis).

Among the issues that concern a student of Tawfiq al-Hakim's plays in general and his comedies in particular is what is represented in his stance towards his society during his diverse writings, especially since Tawfiq al-Hakim often spoke of the necessity of separating the writer's thought from state policy or the ready-made policies of his era, best represented in political parties. Tawfiq al-Hakim says:

"My insistence came on preserving the freedom and independence of the authority of thought towards the authority of action. I have applied this principle to my person until now with strict application—so I distanced myself from the sphere of practical politics, refused to join political parties, and considered the thinker like a monk, his habit is his freedom… I spoke of the ivory tower and taking refuge in it… By that, I did not mean, of course, isolation from life and detachment from society, as some mistakenly understood, but I meant isolating the man of thought from partisan politics—so he would not be used as a tool mocked in the hands of its men, thereby losing the freedom of free examination of things…" (31).

The researcher noticed—during the first and second chapters of this research—that Tawfiq al-Hakim did not resort to directness in his previous plays, and that some articles in which he criticized the state's policy dragged him—before the July 1952 Revolution—to financial deduction and attempts to dismiss him from government work. Therefore, he adhered to his opinion: "The writer must be free, because if the writer sells or restricts his conscience, the quality of a writer immediately leaves him. Freedom is the spring of art, and without freedom there is no literature or art" (32).

This does not mean that Tawfiq al-Hakim did not address pressing political and social issues in his theatre, but he was:

"revealing the extent of his constant alertness to the movement of life around him and his constant keenness to participate intellectually and artistically in it within the framework of his chosen philosophy, even if he did not freeze on it but constantly evolved with it, but within certain limits: the limits of the national, democratic thinker who looks emotionally and utopianly towards justice, freedom, and progress" (33).

Dr. Muhammad Mandur sees that Tawfiq al-Hakim occupied himself with writing abstract plays that distanced themselves from the concerns of the citizen and the rigid political and social issues, and that he did not commit to addressing these issues until after the July 1952 Revolution, when he wrote (Soft Hands) which glorifies work, and (The Deal) which restores the people's confidence in themselves and their ability to defeat their enemies (34).

It is worth mentioning that Tawfiq al-Hakim called for the necessity of the socialist solution in his book (The Sultan of Darkness) - 1941, eleven years before the July Revolution, saying in it:

"The world is undoubtedly heading towards socialism… There is no doubt, therefore, that socialism is an essence that must enter into the composition of every modern political system. Just as dictatorship was able to invent (National Socialism), how easy it is for democracies to establish (Democratic Socialism), which exists today within the framework of democracy…" (35).

Tawfiq al-Hakim did not take a permanently supporting stance on socialism—which was later reflected in most of the thought of the July 1952 Revolution—but rather "in the sixties, Tawfiq al-Hakim began to take a critical stance on the revolution," not in contradiction with it, but criticizing some of its political and social applications. He did not express this in a loud expression but expressed it in a symbolic expression essentially through his artistic works. His criticism was, in truth, reformist criticism that did not touch the core of the contradictions as much as it touched their external manifestations (36)".

The researcher sees that expressing the core of contradictions would involve Tawfiq al-Hakim in precise details that could take him out of his bounds as a writer with an opinion. The writer's opinion—as Tawfiq al-Hakim sees it—must transcend the changing present to reach the constant matters that touch human existence in any time and place. This can be summarized in the previous opinion holder's statement:

"Tawfiq al-Hakim's thought developed, especially after the 1952 Revolution, and his intellectual and artistic works alike became closer to reason and more insightful into the truth of issues of liberation, social progress, and democracy" (37).

For Tawfiq al-Hakim saw that addressing temporary, intensely local social or political subjects would make the writer less valuable than if he addressed general human issues. The experience of the play (The New Woman) suffices, for which he had to find a convincing motive to write it in this form and address this subject. Or as he says:

"European literatures have never respected an artist or writer because he is a reformer, but they may respect a reformer if he is a writer or artist. Perhaps the most prominent example of this is Ibsen. The political and social events of his country shook him, so he wrote plays in the spirit of reform like 'Brand,' 'An Enemy of the People,' 'A Doll's House,'… etc. Ibsen died, his society changed, and people looked at his works… Criticism almost mocked him and his opinions on politics and society had it not been for his art. Thus, the reformer in Ibsen died, and the artist remained…" (38).

It appears clearly to the researcher that Tawfiq al-Hakim did not act upon the first social message—which Ernst Fischer explained, concerning the direct message imposed by the city —while he worked on establishing the indirect message that arises from an experience that concerns him, i.e., from the core of his social consciousness… (39)

Tawfiq al-Hakim sees "that the writer's duty obliges him to create a lofty effect on people, and the best effect a work can create in people is to make them think freely, to push them to form an independent opinion and self-judgment! Art is therefore one of the tools for creating subjectivity… and it cannot perform this message except in a free society" (40).

For this reason, Tawfiq al-Hakim was not offering ready-made thinking to the reading public, and he never once displayed a stance towards any subject. Perhaps his constant intellectual development resulting from his constant dialectic with reality is what made him defend socialism one day—before the July Revolution—and then not hesitate after the revolution to criticize it severely, with the same strength with which he previously defended it, saying:

"Consciousness before the revolution made us examine democracy to discern the places of falseness in it. Likewise, we must—if the pulse of life in us has not stopped—examine socialism to discern the places of falseness in it (…) If the July 1952 Revolution put deviant

democracy on trial because it led to the defeat of the 1948 war, then why not put deviant socialism on trial that led to the defeat of the 1967 war?" (41)

The researcher sees that Tawfiq al-Hakim—as appeared above—was not a flatterer of authority throughout his writing career but was a free opinion-holder who could criticize even himself when he found a previous opinion was not right at all, or experience proved its failure, such as his stance on the idea of socialism in terms of his encouragement of it, then his criticism of its false aspects.

Tawfiq al-Hakim summarizes his stance on form and thought in the artistic work, saying:

"Stopping at the boundaries of expression is not the entire task of the equilibrium-seeking writer or artist… because expression alone, despite the loftiness of its literary and artistic value, may confine the goals of literature and art to the scope of spiritual refinement and psychological enjoyment. However noble and sufficient these goals may be, what is required of the writer or artist—especially in the modern era—is that his message extend beyond this scope. What is required of him is to refine and entertain, and at the same time cast a revealing, guiding light on the path of humanity" (42).

Just as he rejected thought at the expense of art, he rejects art at the expense of thought; both are complementary to him. As for the function of art in Tawfiq al-Hakim's view, one academic thesis sees: "In the function of theatre, Tawfiq al-Hakim came with the European bourgeois concept that sees in theatre man's means to ascend higher and contemplate himself, just as it is at the same time a tool for raising awareness among individuals of society and educating them." He emphasized the necessity of the artist in general, and the dramatic writer in particular, committing to this responsibility towards his art and towards his cause… (43)

The researcher leans towards this opinion, as Tawfiq al-Hakim saw in art a means to develop society, educate its members, and urge them to think. It can be said that Tawfiq al-Hakim's inclination to write comedy stemmed from his conviction of that function, where: "Comedy is one of the fruits of the development of civilization and one of the most refined forms of social consciousness. Laughter is democratic by nature, and a formidable weapon for progress thanks to its immense critical power…" (44).

This is what can explain Tawfiq al-Hakim's direction towards writing comedy throughout his practice of dramatic writing since 1924. It is worth mentioning that Tawfiq al-Hakim diversified his sources of creativity and forms of writing, and he justifies this by saying:

"Any contemporary playwright belonging to any European literature works today with his feet firmly planted on the experiences of two thousand years—firm experiences in the literature of his country since the era of the Greeks (…) In the countries of our language and literature, the field of experimentation in playwriting is narrow and limited because our Arabic literature did not recognize dramatic literature as a literary mold alongside the maqama and the essay except a few years ago. Also, we have only translated into our language from the literature of theatre—ancient and modern—a few years ago as well. Our playwright, therefore, rises on a void or near void of few, meager experiences that have not yet taken root in his language and literature, and works with a huge gap behind him that the efforts of predecessors over generations have not filled" (45).

Thus, Tawfiq al-Hakim justifies the immense diversity that afflicted his dramatic writings by the absence of a dramatic heritage alongside the ancient literary and artistic heritage… Tawfiq al-Hakim also justifies his disdain for addressing temporary local issues by saying:

"The world accepts local and national works if they can exit the narrow scope of their particularities to the wide scope of generality, i.e., if they can make the emotion with them encompass the masses in every nation and country of the world (…) As for localism and nationalism that only the people of its country are moved by, it naturally cannot go out to a wider world" (46).

The researcher clarified—during the first chapter of this research—how Tawfiq al-Hakim's travel to France and his close, lived engagement with Western literatures and arts changed his view of dramatic art to the extent that he resorted—as the researcher clarified in the second chapter of this research—to the Arabic language and general human subjects by which he ensures their translation into modern Western languages and exiting the circle of localism to the circle of globalism after divergent circumstances turned him away from following the systems of his early dramatic writings. Dr. Muhammad Mandur points to the personal source in Tawfiq al-Hakim that he made a basis for inspiring his dramatic writing subjects, saying:

"We notice that Tawfiq al-Hakim searched for an objective correlative for his intimate life experiences to distance those experiences from the light and the gazes of citizens. We can find a clear example of this trend in his relationship with women, his stance towards them, and his intense hesitation between advancing towards them and turning away from them to devote himself to literature and art. Indeed, he chose for the objective correlative that expresses this stance the form of the play as an art deeply immersed in objectivity that rarely allows the author's personality to appear through it. The play (Pygmalion) is the clearest example of this truth: its hero, the artist Pygmalion, is Tawfiq al-Hakim himself in his stance towards women and his hesitation between them and devoting himself to art…" (47).

The researcher agrees with Dr. Muhammad Mandur that the first source of inspiration for Tawfiq al-Hakim is the personal source that translated his intimate stance towards things artistically in more than one work. The matter did not stop at translating his personal life—with its pulse and private views—through theatrical art but extended to the field of the novel as well, especially in: (Return of the Spirit), (Diary of a Country Prosecutor), (Bird from the East), (Flower of Life), and (Prison of Life).

The second source of inspiration is popular heritage, or as Dr. Ali al-Rai says: "As is Tawfiq al-Hakim's custom, he, too, did not refrain from keeping up with the trend towards folk stories and customs, so the National Theatre produced for him in 1957 the play (The Deal) (…) And in 1963-1964, the Pocket Theatre produced for him (O Climber of the Tree (يا طالع الشجرة)), utilizing the opening of one of the popular songs to present a subject dear to him: the struggle between the creative artist and the surpassingly feminine woman, who is also creative in her field. He linked the popular form of knowing the truth (through dervishes in the modern way) with scientific knowledge based on investigation or asking questions and expecting answers…" (48).

In addition to Tawfiq al-Hakim's inspiration of dramatic subjects from the personal and popular sources, he also relied on the Western classical heritage (mythical and artistic) in plays: Pygmalion, King Oedipus, Praxa or The Problem of Governance (49). He also relied on the religious source in several plays, such as: The People of the Cave, Sulaiman the Wise. Despite the multiplicity of Tawfiq al-Hakim's sources of inspiration, the multiplicity of his dramatic expression systems, and his attempts to renew Egyptian theatre day by day, he says:

“It is necessary here to draw attention to an important matter: I believe that our present theatre is still in dire need of realistic art for many years to come. We have not yet finished depicting and recording the stages of our realistic life and our developing society. For this reason, I do not recommend this non-realistic color except within the narrowest limits (50).”

It is worth noting that Tawfiq al-Hakim did not adhere to writing realistic plays, as he immersed himself in writing fantasy plays after writing this statement!

Section Nine

The Development of the Craftsmanship of the Comedy of Situation Plot

1- I Want to Kill:

(I Want to Kill) is a one-act comedy written by Tawfiq al-Hakim at the beginning of 1950, with which he inaugurated an active year in terms of his dramatic production, as he wrote in that year alone ten dramatic texts, including nine one-act plays and one four-act play.

The author opens his comedy (I Want to Kill) with a short expository phase, where the husband entrusts the life insurance company representative to hide the matter of the insurance policy—which he contracted with the company representative—from his wife, so that the policy’s full value goes to his wife after his death. The wife enters suddenly and thinks the representative is the doctor who came to treat the young neighbor, having mistaken the apartment. The wife advises him to deal with the patient without revealing his identity as a doctor to her, especially since her mother saw in her room something resembling a pistol, and that she—the patient—has repeatedly tried to stab one of the servants with a sharp knife. Then the wife describes to the representative the location of the sick young neighbor’s apartment. The representative exits hurriedly. The author continues to present the expository phase, where the wife confirms her desire to die before him, while the husband declares that he is the one who wants to die before her, as he will not bear life without her.

The complication phase begins with the entrance of the sick young neighbor (Siham) suddenly, pulling out a pistol and telling them her desire to kill one of them now. They try to dissuade her from carrying out this idea to no avail. Siham confirms that her recovery is dependent on killing one of them, fulfilling the killing urge that possesses her. She asks the wife to step forward to die, but the wife refuses. Then she asks the husband to sacrifice his life for his wife, but the husband also refuses to die. The girl repeats her request to the wife, but the wife claims she is pregnant. The husband confirms that his wife is not pregnant and that doctors told her she has an illness making pregnancy and childbirth impossible. The girl asks them to volunteer one to sacrifice for the other, and neither answers her request. The girl suggests drawing lots to choose the victim, but the wife refuses despite not trusting her husband.

The action moves a step forward with the arrival of the insurance company representative, who returned to retrieve the ebony pen with which he wrote the insurance contract and forgot it on the table. Thus, he enters the draw of choice after Siham asks for one of them to step forward for her to kill. Here, the wife discovers the representative's identity and also discovers the truth of the insurance policy.

With the girl's insistence that one of them step forward for her to kill, the couple agrees to sacrifice the insurance representative. However, the insurance representative clarifies that he has four children he is raising. Siham decides to kill the representative, who clings to the couple while they try to push him away from them so the pistol's bullet does not hit them. Finally, the girl decides to aim the pistol at all three of them without choosing any of them, firing a shot, and the three fall to the ground. Each of the representative and the couple thinks he is the one killed. When she orders them to get up to identify who was hit by the bullet, the representative discovers the pistol contains no real bullets. Siham learns that this trick is orchestrated by the treating psychiatrist. She reveals her feeling of real relief. The representative exits hastily, declaring he will never enter this house again before insuring his life. The girl thanks the couple, apologizing for her behavior, while the husband looks at the girl as she exits, declaring that she killed their happiness. Thus, the play ends.

The researcher initially notices that the action in this comedy begins with the entrance of the psychologically ill girl (Siham) and ends with her exit. He also notices that she is the

owner of the action and the only free will throughout the text, or as Anne Ubersfeld says:

“Determining the acting subject is only done in relation to the event and its connection to the goal, since there is no independent acting subject in the text; rather, there is an axis: acting subject - goal. Then we say the acting subject in the literary text is the one around whose (desires) the event revolves, i.e., the actantial model, and whom we consider the subject of the actantial sentence, the one whose positivity of desire, in the face of obstacles directing it, moves the entire text” (51).

Tawfiq al-Hakim benefits from investing this acting subject (Siham) as follows:

Sender	**Subject**	**Receiver**
(Psychological factor - tension)	(Siham)	(Psychological stability)

Helper	**Object**	**Opponent**
(Circumstances of the situation)	(The couple)	(Love of life)

The Greimas model reveals that as long as (Siham) is the acting subject, what moved her —represented in the Sender theme—is the psychological factor (tension) that drives Siham to engage in the action to reduce tension and reach a state of stability. Stability here is the final station the acting subject seeks, and it is only achieved as a goal through killing one of the couple. The surrounding circumstances of the situation act as a Helping factor, such as the nature of the place (a closed apartment unmonitored by anyone from outside), the presence of the pistol, and the presence of the psychological factor driving the action in Siham. The Opposing factor to achieving the acting subject’s desire is the love of life in the couple—and with them the representative.

The author benefits from the presence of the acting subject—from outside (Siham)—in exposing social hypocrisy or lifting the mask of false love between the couple, each of whom wishes the other would die so the other would live, where he wishes he himself would live—or she would live—even if the other died. The researcher notices that the action/situation here reveals the truth of the relationship between the couple, a relationship adorned by words with

the most beautiful meanings. The edifice of ornate speech collapses before the action/situation in which a person chooses between sacrificing for the other or pushing the other to perish without him.

On the level of construction, the researcher sees that the situation was carefully prepared —on intensifying the expository phase to the required extent, represented in the following information:

1. The couple's declaration that each wishes to die before the other so as not to suffer from the other's departure (the insurance policy by the husband, and the wife's declaration of this matter on the narrative level).
2. The presence of a young, psychologically ill neighbor (Siham) who possesses in her room something resembling a pistol.
3. The insurance company representative who came to insure the husband's life against death, and the wife's belief that he is the treating doctor for Siham.

These three pieces of information represent the gateway to the world of action. The researcher notices that the author was careful that the expository phase not contain any excess that would invalidate the quality of the exposition's intensity. This is what Tawfiq al-Hakim expressed in that period—saying:

"The play is a constructed entity: that is, built one part upon another, its parts linked by a word in logic and order. These parts that this construction encompasses form three stages: exposition, then complication, then resolution. As for exposition, its task is to introduce the characters and the outlines of the incident whose features will become clear later, become complicated, then give way to the conclusion…" (52)

The researcher sees that the theoretical awareness—which the author presented—is no less efficient than the level of dramatic application.

During the complication phase, suspense is stirred, about which Esslin says: "It is the foundation of the dramatic edifice" (53), by presenting the reactions of the couple—and the insurance company representative. The husband sacrifices his wife while the wife tries hard to push the husband to die so she can survive. Then they both push the representative to die instead of them. The author advances step by step on the path of developing the action,

supporting the psychological factor in Siham as a probable factor through a set of narrative statements coming from her as a persuasive factor before the couple and the representative for the necessity of the act of killing one of them. The action reaches its climax with Siham firing a shot, causing the couple and the representative to fall to the ground as if they were all killed.

Tawfiq al-Hakim details his theoretical awareness of the complication phase in the play, saying:

“An incident about to occur, and its occurrence entails a result or results. It is a social, emotional, or intellectual problem preparing to appear, and its appearance results in the entanglement of its parties, a result or results (…) That is the complication phase. An incident branching out or a problem, but this branching or entanglement must reach an end: i.e., an ending…” (54).

The author stirs—during the complication phase—the issue of self-sacrifice or sacrificing oneself for the other to live—which was presented on the couple’s tongues earlier in the expository phase, and is repeated on their tongues:

The husband: "Miss… You have such a heart, and you do not pity a loving, lonely couple like us?! … The wife: "Didn’t your mother tell you about us, Siham? … Didn’t she tell you we are the most faithful couple?! … " (55).

And when Siham decides to shoot the wife, the wife replies, saying:

“(Shouting in terror) No, Siham… Don’t shoot me… I must live… I must live because I… because I’m pregnant…” (56)

So Siham decides to kill the husband and refrain from the idea of killing the wife because she is pregnant. But the husband surprises her by saying:

“She is not pregnant… She is lying… I swear to you she is lying.” (57)

From the above, it appears that each of the couple wished the other would die instead of him, which is the opposite of the direction of each one’s opinions in the expository phase. The author benefits from the presence of the representative—who comes to retrieve the pen he forgot—on the comic level—as the researcher will present later. He also benefits from him in

bringing the action to its climax, after the couple decides he should die. Then the representative asks Siham not to let him die, forcing her to aim her bullet at all three of them.

Here, the action reaches its extreme, where the comedy's ending is determined after the three discover that none of them was harmed. The representative discovers that the bullets in the pistol are not real. The husband announces to the girl (to the departing girl): You have killed our marital happiness" (58).

Thus, the action achieves the opposite of the narrative statement—that appeared at the beginning of this comedy—that the couple brought forth concerning preferring that the other live and that he dies before the other. It is revealed that self-love surpasses love for the other, no matter who that other is. Thus, the comedy ends with the fall of the most important social masks practiced by spouses. On this matter, the author says about the ending phase:

"This descent to the end or to the conclusion—it is the resolution that leads the play to its conclusion (…) This last phase in the play comes as a result of the preceding life. It is the answer to a question, the rest after a suspended worry…" (59).

This reflects the author's theoretical awareness of the nature of the ending phase, just as appeared in his dramatic application. The ending of the comedy (I Want to Kill) puts a definitive stop to the action, where no one dies… In addition, the falseness enveloping the couple's life in its thick cover falls, and the true faces of the couple become clear despite the strong bonds binding them—as will become clear when analyzing the comedy's characters.

The researcher concludes from the above that the author benefited from his previous dramatic experiences in writing a cohesive dramatic plot, in addition to—what is credited to the author as well—the quality of his choice of this simple social subject.

2- The Deal:

The plot of the comedy (The Deal – 1956) is formed of two lines:

- First: Main.

- And the other: Subsidiary or secondary.

The exposition for the main dramatic line begins from the first dialogic sentence in the comedy. The village people are preparing for a joyous celebration. Shinuda Effendi, the cashier, reviews his accounts—with Awadin, Saadawi, Hajj Abdul Mawgud the undertaker, and others—to ensure that the sum of money he collected from the village people equals the sum required for the Belgian company that decided to transfer ownership of its land in the village to the people in exchange for paying a quarter of its value and paying the rest in installments over twenty years. Shinuda Effendi discovers that Tihami did not pay his share. After a set of events, Hajj Abdul Mawgud agrees to lend him the amount. Thus, what the Belgian company requested as a financial advance for transferring land ownership to the village people is completed.

(Khamis) enters shouting, announcing to everyone that the deal is in danger. (Hamid Bey Abu Raghia), one of the notables, has descended upon the village to inspect the land and buy it in cash from the company, forming the first threads of the complication phase. The village people think of a solution to get them out of this crisis safely. Everyone agrees on the solution proposed by Khamis: to pay a sum of money to Hamid Bey to keep him away from the land deal. Hajj Abdul Mawgud is forced to lend them the money under special pressure from Khamis! Thus, the first act ends concerning the exposition for the main dramatic line. As for the exposition for the subsidiary dramatic line, it contains information about the two engaged youths: Mahrous (Saadawi's son) and Mabrouka (Awadin's daughter). They are engaged, and their wedding was postponed because their fathers paid the money allocated for their marriage as two shares to buy the land with the village people.

In the second act, the two dramatic lines meet. Hamid Bey tells his agent that he was only forced to travel the distance from Cairo to a neighboring village to inspect some agricultural machinery, and he reveals his astonishment at the warmth of the village people's reception of him. Had his car not broken down at the village entrance, he would not have come to it. Here, the basic dramatic irony on which the play relies appears, as Hamid Bey Abu Raghia did not come to the village to inspect

the company's land and buy it—as the village people believe. The irony is completed when Saadawi and Awadin pay the hundred pounds agreed upon with the village people to

keep Hamid Bey away from the land deal, then add another fifty without Hamid Bey knowing the reason for this behavior, considering it excessive generosity… When he learns, he decides to return the money to Saadawi and Awadin, had it not been for his agent's—the bribe-taker—intervention and convincing him it is a losing deal not worth it. After Hamid Bey agrees to carry out their wish, he is impressed by Mabrouka, standing with the village girls. He decides that she must travel with him tonight, or else he will enter and buy the land. After discussions with Saadawi and her father Awadin to dissuade him from this resolve, they appeal to Mabrouka, who agrees to travel with Hamid Bey to work as a nanny for his young son, especially since Shinuda Effendi told the village people—including Mabrouka—that completing the registration papers for purchasing the land would not take more than two days.

Thus, the two dramatic action lines (main and subsidiary) intertwine, where the wedding of Mabrouka and Mahrous (the subsidiary line) is postponed after Hamid Bey decided to take Mabrouka with him to Cairo to work as a nanny for his young son.

The third act—the last—begins, where Saadawi and Awadin announce their concern about the absence of Mabrouka and Mahrous. Saadawi discovered his son Mahrous's absence the day after his fiancée Mabrouka's departure to Cairo with Hamid Bey. He reveals his fears that Mahrous might kill Hamid Bey and perhaps kill his fiancée Mabrouka as well. Khamis's voice is heard from afar, announcing that Mabrouka has returned to the village. Mabrouka arrives to tell her father and the village people that Mahrous followed her to Cairo. She reveals to them how Hamid Bey discovered he did not come to the village for the land deal… but the village people rushed and gave him money, and he understood from them what they believed about his arrival… so he exploited that… She tells them how she took revenge on him by claiming she was sick with cholera, causing the government to surround his house for two full days, not allowing anyone to leave the house until they were all examined… to the extent that Hamid Bey thought the infection had transferred to him. Thus, she was able to make him live two days as a prisoner of his belief in the illness, which is the period Shinuda told her was sufficient to finalize the papers. She tells them that Mahrous came with her to the village.

Hajj Abdul Mawgud the undertaker returns from the town. Khamis forces him to cover the expenses of Mahrous and Mabrouka's wedding and pushes him to announce that he waived

all the money he gave to the village people for the land deal. Shinuda Effendi enters, announcing that he finalized the contract with the Belgian company, and the land became the property of the village people, uncontested by anyone.

From presenting the elements constituting the plot of the comedy (The Deal), it can be said that the acting subject throughout the play is (The village people) for the main dramatic line. Thus, the actantial model representing the action structure is formed as follows:

Sender	**Subject**	**Receiver**
(The future)	(The village people)	(The village people)

Helper	**Object**	**Opponent**
(The company's offer + Abdul Mawgud)	(The deal)	(The belief in Hamid Bey's intention)

The researcher notices—based on the nature of the action structure at the play's beginning—that the Sender or the motive that pushed the Subject (the village people) to obtain the Object (the deal) here is securing the future, guaranteeing them a decent life. The Receiver of the message here is the village people themselves. The company's offer for the village people to buy the land it owns—alongside the financial assistance Hajj Abdul Mawgud the undertaker provided for buying this land—represents the Helping factor. Meanwhile, the illusion or mistaken belief by the village people towards Hamid Bey Abu Raghia's intention behind his descending upon the village—and this illusion remains representing the main obstacle to the desire-bearer/Subject (the village people) reaching their desired goal (the land deal).

The second movement in the model of factors driving the action comes after Hamid Bey picks up this illusion and invests it for his benefit—and this illusion transforms into an actual desire on Hamid Bey's part towards the deal. This can be represented as follows:

Sender	Subject	Receiver
(The future)	(The village people)	(The village people)

Helper | Object | Opponent (The company's offer + Abdul Mawgud) | (The deal) | (Hamid Bey Abu Raghia)

On the opposite side, the subsidiary action line grows noticeably when Hamid Bey's desire transforms from entering the land deal to taking one hundred and fifty pounds and taking Mabrouka with him to Cairo. This can be represented by the following model:

Sender | Subject | Receiver (The future) | (The village people) | (The village people)

Helper | Object | Opponent (The company's offer + Abdul Mawgud) | (The deal) | (Hamid Bey's desire to take Mabrouka with him)

This disturbs both Awadin (Mabrouka's father) and Saadawi (her fiancé Mahrous's father), even though Hamid Bey taking Mabrouka with him to Cairo does not represent a direct sabotage of the Subject's desire (the village people). However, social traditions stand as a stumbling block before Awadin and Saadawi to agree to Mabrouka traveling with Hamid Bey to Cairo. Yet, the general desire of the Subject makes them circumvent social traditions by sending Mabrouka secretly outside the village for Hamid Bey to take her from there and travel to Cairo without the village—including Mahrous—knowing about her leaving with Hamid Bey. Awadin also proposes to Saadawi the possibility of telling Mahrous that his fiancée is at one of her relatives' outside the village.

The author begins resolving the complication of his comedy (The Deal) first with the return of Mabrouka from Hamid Bey after two days of going with him, revealing the irony of his non-involvement with the deal when he first set foot in the village. The author follows this with the return of Shinuda Effendi, announcing the completion of the contract with the company on the land deal in favor of the village people.

From the above, the researcher concludes that the structure of the comedy (The Deal) is a transformational structure where the Opponent changed from illusion to the real desire for

Hamid Bey to buy the Belgian company's land, to getting Mabrouka. This gave the action the quality of vitality throughout the play.

It is worth noting the existence of another line not directly related to the dramatic action of the play: the line of Tihami, his grandmother, and Abdul Mawgud. However, it only helps in that Khamis invests it to pressure Hajj Abdul Mawgud to give the village people the money they want at the beginning of the play, then finally invests it to pressure Hajj Abdul Mawgud to waive all the money he gave the village people, after Khamis revealed how Hajj Abdul Mawgud used to strip the deceased of his shroud to sell it to the merchant from whom he had bought it before.

The researcher can conclude that this comedy's plot is cohesive and relies basically on irony, where the village people believe Hamid Bey Abu Raghia came to the village to enter the land deal, whereas the accident of his car at the village's outskirts was what pushed him forcefully to be there unintentionally, while he was on his way to a neighboring village to inspect some agricultural tractors he needed for his lands. This ironic situation represents the backbone of the entire play, or what is called the basic situation on which the play is built.

In terms of subject, Dr. Muhammad Mandur describes the subject of the comedy (The Deal) by saying: "The play The Deal addressed a distressing social problem that was prevalent before the revolution. The play The Deal excelled because it (…) portrayed it in a deep human portrayal that is what deserves highlighting in this play before anything else" (60).

Meanwhile, a critic disagrees with the previous opinion, saying: "The solution the play offers, in light of the internal laws governing it, is a middle solution… a solution that attacks feudalism and exploitation as values and replaces them with a value no less corrupt: bribery… If we contemplate the land itself in the play, we find it a losing value… For its sake, the peasants sacrifice their moral values… They, for example, know the Bey's purpose in taking Mabrouka with him to Cairo, and yet, despite all the objections they raise, they accept her going with him… The process of bribery itself as a solution for the peasants to obtain their right deprives them and their cause of the spectators' sympathy… because they are unconvincing as owners of a right to the land" (61).

The researcher disagrees with the above opinion regarding its criticism of the moral value of the comedy The Deal. The peasants—initially—did not choose to give Hamid Bey money, especially since they do not possess it but borrow it from Hajj Abdul Mawgud. This matter was imposed on them by force… In the custom of buying and selling, gifts given to someone to exit an auction or similar deals are not considered bribery—as the previous opinion holder called it. Therefore, the compulsion here removes from the compelled, without transgression or enmity, the quality of oppressor and drives him forcefully to the opposite quality (the oppressed), which does not deprive the peasants of the audience's sympathy or the credibility of their right to the land.

The researcher also disagrees with the previous opinion that the village people "know the Bey's purpose in taking Mabrouka with him to Cairo," which is not true. To respond to this opinion, we examine the following dialogue:

"Saadawi: (turning to Hajj Abdul Mawgud) And what is your opinion, Hajj? !.. Hajj: By God, I noticed the Bey's eye did not turn away from Mabrouka the whole time she was standing, watching!.. ? Awadin: So you mean… Tihami: Quiet!.. Mabrouka appeared…" (62).

In a previous dialogic situation, we sense from Tihami his amazement at Awadin's refusal to allow his daughter to go with the Bey, or as he described: "A man older than her father. He asks her to play with his young son!.. There's something in it" (63).

Awadin's stance on his daughter's travel was not tainted by suspicion from the moral side, but his objection stemmed from a general stance on her travel due to the gossip the village could stir from this travel, and on the other hand because she is engaged… Saadawi summarizes this when he says to the Bey: "Saadawi: The obstacle is that she is engaged… The Bey: And does the engaged woman sit idle without work? !.. Saadawi: Her work is here with us, at home and in the field…" (64).

This is the simple rural logic… It appears that the previous opinion holder confused what he understood from the folds of the dialogue between the Bey and his agent (the confidante) and what is revealed to the village people in general and Mabrouka's family in particular.

It is worth mentioning that Farouk Abdel Wahab specifically praises the subject of this comedy, while saying about the play's plot:

“The land and the problem of the deal in the play is the justification for all events that end with obtaining it, and this problem alone is what grants the play the element of unity and makes it a play ‘well-crafted’ (65)”.

This differs from what the researcher concluded, where he ended—during the analysis of the action in this play—that there are two dramatic lines, not one, and that these two lines—as a result of their blending together in one braid—suggest they are one line. What suggests unity here is the capability of the two lines to blend and merge, especially in the complication phase.

3- The Perplexed Sultan:

(The Perplexed Sultan) is a three-act comedy written by Tawfiq al-Hakim in 1960. It begins with the convict contemplating the executioner, who struggles with drowsiness, and asking him about the time the death sentence will be carried out. The executioner tells him he will cut his neck at the dawn call to prayer, asks him to leave him to enjoy a little sleep so he can carry out the death sentence in a clear mood, and suggests that the convict invite him for a glass of wine if he has money. At the same time, he refuses the convict's suggestion to untie his chains and go together to spend a night of pleasure.

After the executioner finishes drinking his glass, he imposes himself with his singing on the convict's ears. Since his voice is repulsive, the courtesan residing in the square is annoyed and, with the help of her maid, engages in a verbal altercation with the executioner, who finds no choice but to apologize to her. During this time, the courtesan learns from the convict—who works as a slave trader—that he was not brought to trial and that he sent a grievance to the Sultan complaining that he would be killed without trial. The courtesan asks about the time of the execution of the slave trader's death sentence, and the executioner tells her he will perform his work at the dawn call to prayer. While she is talking to him, the muezzin enters, and the courtesan can convince him to accept her invitation for coffee at her house.

The minister enters and wonders about the reason that prevented the executioner from carrying out the slave trader's death sentence. The slave trader tells him the muezzin has not called the dawn prayer yet. But the muezzin appears and confirms he performed the call to prayer. The courtesan justifies the executioner's statement that he was drunk and did not hear the dawn prayer call. The convict tells the minister he sent a grievance to the Sultan. He replies that the Sultan looked into his grievance and will come—shortly—personally to witness his trial in the square.

The Sultan enters and asks his entourage about the charge against the convict. After evasion, the minister tells him the convict spreads in the city that the Sultan is still a slave and has no right to rule a free community. The Sultan confirms the truth of this claim and asks the

judge and minister for help in solving this matter. The minister suggests concealing the matter from the people and claiming that the previous Sultan freed—before his death—the Sultan. But the judge strongly opposes this opinion and imposes on him one solution: that the Sultan be sold in a public auction, and whoever buys him frees him immediately since he is still a slave and is nothing but property belonging to the treasury, and must be sold. After hesitation, the Sultan yields to the judge's counsel.

The auction is set up in the square before the eyes and ears of the crowds. The cobbler steps forward to buy the Sultan, along with the vintner, two notables, and another man. The auction ends with the man buying the Sultan. When the judge pushes him to sign the two contracts for purchasing and freeing the Sultan, the man signs the first contract—the purchase contract—and refuses to sign the second, claiming he is authorized by someone else. The minister threatens the man to confess the buyer's identity. Under intense pressure, the courtesan rushes from her house and throws the money before the judge, then demands to receive the Sultan. After evasion from the judge, the Sultan, and the minister with the courtesan, the Sultan yields to the courtesan's opinion: that the Sultan spend the night with her in her house for a full night, then she frees him at the dawn call to prayer.

After the minister orders the dispersal of the crowds gathered in the square who came to watch the Sultan's situation with the courtesan in her house, the vintner announces he bet on the courtesan freeing the Sultan. When the minister asks the executioner about what the commoners are discussing, the executioner tells him people are whispering about the Sultan spending a night with the courtesan in her house of ill repute.

The courtesan tries to draw close insistently to the Sultan's feelings and clarify to him the truth no one knows about her: she is not a courtesan but a wealthy widow who loves the company of men infatuated with arts and literature, indulging them with banquets and gatherings to enjoy sharing conversation with them. The judge thinks of a trick to rescue the Sultan from the courtesan's hands. He orders the mosque's muezzin to advance the time of the dawn call to prayer. The muezzin does so, compelled, but the courtesan discovers the trick and exposes it before the Sultan. The Sultan intervenes, reproaches the judge, and asks the courtesan to let him return to his house once more, but she refuses, deciding to grant him freedom and sign the release deed. When the Sultan asks her to take back her money from his

own wealth, she refuses, preferring the beautiful memory over earthly wealth. The Sultan's procession moves to the palace while the courtesan stands wiping her tears.

From narrating the plot elements of the comedy (The Perplexed Sultan), it can be said that the beginning of the complication phase is as Dr. Fatima Moussa says: "When the muezzin's delay was the cause for starting the movement of the event, advancing the call to prayer becomes the cause for the resolution of the crisis and signals the halt of movement" (66).

By the researcher's detailed analysis of the plot of this comedy to clarify the movement of factors within it, he finds that dramatic situation No. (1) is represented by factors as follows:

Sender	**Subject**	**Receiver**
(The convict)	(The convict)	(The people)

Helper	**Object**	**Opponent**
(The courtesan)	(Justice)	(The minister)

And in dramatic situation No. (2), the action factors transform completely and radically. The movement of factors within this situation becomes as follows:

Sender ← Subject ← Receiver (The courtesan) (The executioner) (The minister)

Helper ← Object ← Opponent (The muezzin) (The truth) (The courtesan)

And in dramatic situation No. (3), the actantial model undergoes radical change again, as follows:

Sender ← Subject ← Receiver (The minister) (The Sultan) (The judge)

Helper ← Object ← Opponent (The minister) (The Sultan's freedom) (The judge)

And in dramatic situation No. (4), some factors disappear, and the factors driving the dramatic action appear as follows:

Sender ← Subject ← Receiver (-------) (The Sultan) (-------)

Helper ← Object ← Opponent (The judge) (The Sultan's freedom) (The courtesan)

And in the last dramatic situation, two new factors are added to the boxes of (Sender) and (Receiver): (National duty) and (The courtesan). Some factors change to announce the play's ending as follows:

Sender ← Subject ← Receiver (National duty) (The Sultan) (The courtesan)

Helper <---- Object ----> Opponent (The judge) (The Sultan's freedom) (The courtesan)

As a result of the appearance of (National duty) as a tendency that pressures the courtesan's character, she leaves her box as an Opponent to the Sultan obtaining his freedom, and thus the play ends.

This, and a critic describes the prevailing duality in this comedy, saying: "In the play The Perplexed Sultan, there is another return to dualities… This time, it is not an abstract duality but a realistic duality. The duality of the sword and the law, arbitrariness or democracy…" (67).

Scholars' opinions differ on the source of the Fable of The Perplexed Sultan. Tamara Alexandrovna mentions this, saying: "The comedy (The Perplexed Sultan) 1960 takes place during the period of Mamluk rule in Egypt, i.e., in the thirteenth and fourteenth centuries… The characters and events perfectly match the mentioned era…" (68).

Meanwhile, another scholar says about it: "Al-Hakim took the Mamluk era as a historical background to discuss the issue of democracy because this period was known for the darkness it contained within its folds all vices and evils of bribery and conspiracy, in which the absolute rule of the sword was such that it could bring the law" (69).

Dr. Muhammad Mandur agrees with the previous opinion, saying: "I do not consider the play The Perplexed Sultan a historical play, even though the situation chose a historical framework to bring its symbols closer to the possible. For this reason, he chose the period of Mamluk rule… But he never intended to write a historical play in the precise sense of this type of play…" (70).

The researcher agrees with the two previous opinions, disagreeing with the opinion of the Orientalist. The author's reference to the time of events does not exceed—as Dr. Muhammad Mandur said—merely bringing symbols closer to the realm of the possible, or granting legitimacy to the symbol and pulling it into the circle of possible reality that could be history. The author justifies this, saying:

"There were phenomena that pushed me to confront them with the means at my disposal. Among them was the phenomenon of suffocating freedom and granting law a leave. Here, I decided to write 'The Perplexed Sultan' to clarify the necessity of respecting law and freedom and avoiding the use of the sword and violence (…) I wrote The Perplexed Sultan in 1960 when this phenomenon began to reveal itself" (71).

Perhaps the author's previous opinion explains his inclination towards the symbol—as Dr. Muhammad Mandur mentioned—and towards the historical background. Perhaps to protect himself from the danger of exposing authority to those vices, he permitted what he wanted to say by hanging it on the peg of history and wrapping his thoughts in the cover of the symbol that protects his thought and guarantees the universality of the dramatic presentation, instead of being a direct, naked play like the one with which he began his life in playwriting (The New Woman - 1924).

This, in turn, differs from the previous Orientalist's opinion that the time of this play's events is the Mamluk era, i.e., in the thirteenth and fourteenth centuries. This, and the researcher concludes that the plot of the comedy (The Perplexed Sultan) is a cohesive plot in terms of its construction, and it is more dynamic than its predecessor. The action passes through five circles of factor movement that guarantee the plot an important element of its artistic quality: the element of suspense. The constant change of boxes, especially the boxes (Sender - Receiver) and (Helper - Opponent), keeps the recipient in a state of constant anticipation of the action's movement, and gives a breathless rhythm that does not make the recipient feel the weight of the action elements moving swiftly before his eyes.

Section Ten

The Development of the Construction and Employment of Character and Dialogue in Comedy of Situation

1- I Want to Kill:

The comedy (I Want to Kill) contains only four characters: the husband, the wife, the representative, and the girl. The researcher initially notices that the author was content with their social designation for the husband, wife, and representative, and did not give them specific names, while he gave the girl the name (Siham) due to its meaning that matches the state of the action she undertakes.

The author presents the traits of the characters (the husband) and (the wife) during the expository and complication phases. During these two phases, he presents an ironic, revealing behavior. In the expository and complication phases, the author presents—through narrative dialogue—special traits for each of (the husband) and (the wife). They are both over thirty, which appears from the wife's statement to Siham: (I am a friend of your mother… You are like my little sister) (72). This indirectly shows that the wife is older than Siham—the young girl—by several years, perhaps not exceeding ten years, allowing her to be a friend of Siham's mother and like Siham's older sister at the same time. It also justifies that she is barren, which appears clearly from the husband's statement: "I swear by the strongest oaths—All doctors assured her she cannot have children…" (73).

The author did not add any other references to the victim (the wife). He also did not provide any information about (the husband) except his social status as a husband. The researcher sees that marginalizing the character's specifications here has its vital role, as this focuses light on what binds the couple of ties, regardless of the human details distinguishing each of the couple. The researcher also sees that the author's mention of the wife's inability to bear children can help enrich the illusion of the possibility of each sacrificing for the other, which is completely shattered after Siham's arrival.

The age factor in each of them can indicate the extent of the husband's loyalty to his wife, as he did not broach the subject of marrying another woman for the sake of procreation, and bore not being a father for the sake of living as a faithful husband to a woman he loves. The insurance policy—which the husband entrusts to benefit his wife after his death—adds a new dimension that envelops this relationship in a strong emotional cover, which the general dramatic situation soon reveals its falseness. A person's life is too precious to be sacrificed for another person. It is worth noting that the couple represents the general narrative statement of the text and embodies it, while (the representative) plays a vital role in the first half of the play, playing the role of the confidante to whom the husband confides the matter of the insurance policy—on one hand—and embodies the execution of this matter on the visual level —as an undoubted signification—on the other hand. The author also invests him as a source of laughter in the second half of the play—as will become clear later. As for the psychologically disturbed girl (Siham), the author adds a set of details to her fabric that qualify her for the credibility of the action, where her desire to kill is summarized by her saying:

"In the depths of my soul now, there is a voice that overpowers my mercy, my wisdom, and the voices of your pleas and arguments… I do not care now about this world with its people, neighbors, mercy, logic, proofs, reward, punishment, good, and evil… No… no… no, I do not care about all that at this moment… All I care about at this moment is to silence this hidden voice (…) A voice telling me: Kill! … You must kill! … This voice, I have no escape from obeying it…" (74).

This gives Siham's behavior a psychological dimension that can be a probable justification for introducing the action in this manner.

It can be said that the author succeeded in employing each character—with its various detailed data—in performing the dramatic role assigned to it. No character or piece of information about a character appeared unnecessarily; rather, every piece of information the author provided helped in adapting the character with the action as an objective and indicative justifier at the same time.

As for the dialogue language, the author used simplified classical Arabic that somewhat resembles journalistic language in terms of its choice of words and structures. But the

researcher sees that there is a main flaw that can be described in the dialogue language in this comedy, which is the absence of linguistic particularities among the speakers' tongues. The husband speaks just as the wife speaks, just as the girl speaks, just as the representative speaks. There is no difference between one character and another in terms of verbal vocabulary and style, as if all characters speak one tongue. If the characters' names were accidentally omitted during printing, no one could assert that this dialogic sentence was designated for a specific character among the play's characters, for all characters speak with one tongue and one logic of thinking, which is undoubtedly the author's tongue and his logic of thinking. If this comedy performs its dramatic role—within the action structure (75) it approaches realism, then it is more appropriate for it to oblige each character with a distinctive tongue, just as it obliged each character to perform its dramatic role.

2- The Deal:

The comedy (The Deal) contains twelve characters: Saadawi - Awadin - Hajj Abdul Mawgud - Shinuda - Khamis - Tihami - His grandmother - The barber - Mabrouka - Mahrous - Hamid Bey and his agent Alish. The characters (Saadawi, Awadin, Hajj Abdul Mawgud, Shinuda, Tihami, his grandmother, the barber, Mabrouka, and Mahrous) represent the original village people. Khamis works at the station warehouse and is not from the village. Hamid Bey and his agent Alish are from Cairo. In addition to the village characters, whom the author identifies with distinctive names, the author refers to a group of peasants and peasant women placed in dialogic sentences under the name (All) or individually, like: First Peasant, Second Peasant, to reflect the echo of the village's public opinion on a vital subject.

It is noticeable that the author marginalizes the history and special specifications of most characters in this comedy. Saadawi and Awadin are two peasants who entered the circle of relation, as the first's son is engaged to the second's daughter, and they have no history to mention. The same applies to Shinuda, Tihami, his grandmother, Mabrouka, and Mahrous… These are characters without history, introduced by the author into the circle of action carrying desire collectively, not individually. They all desire to own the land they worked on for years for the company… It can be said that the lack of particularity in the specifications of each makes the character flat, resembling a stereotyped or ready-made character. Saadawi, Awadin, and Tihami can be placed in the box of a label (Peasant), and Shinuda can be placed

in the box of a label (Cashier), i.e., the one in charge of accounting, which the village people entrust to carry out the procedures for purchasing the piece of land (the deal) from the Belgian company. The same goes for the character Hajj Abdul Mawgud the undertaker, who trades in the shrouds of the dead, making him wealthy. The author invests him as a Helping factor for the Subject/desire-bearer (the village people). Then Khamis, the employee at the station warehouse… that young man who sees in the village people what the village people themselves do not know… and nothing more… The same for the rest of this comedy's characters, except for the character (Hamid Bey Abu Raghia) the bribe-taker who works for his own benefit whenever the opportunity arises. It is mentioned about him that he is wealthy, buys any agricultural land he encounters, and his agent (Alish Effendi) helps him.

It can be said that the author did not delve deeply into portraying his comedy's characters but paid attention—only—to the functional role of each character within the action structure. This can be clarified as follows:

1- The peasants:

Including Saadawi, Awadin, Tihami, and other village peasants—they are the bearers of the basic desire (Subject).

2- Mahrous and Mabrouka:

They represent—on the intellectual level—the next generation of the village people… and form the subsidiary dramatic action line… and have their independent dramatic desire represented in marriage… The obstacle before it was the loss of money—from their viewpoint, and its investment from their parents' viewpoint. Then the obstacle changes to become Hamid Bey's desire for Mabrouka to serve his young son in Cairo. Mabrouka invents the story of cholera contagion to confine Hamid Bey inside his house until the village people complete the deal with the Belgian company. To make Mabrouka spoil the atmosphere of joy the village enjoyed after keeping Hamid Bey away from the deal, the author describes her with her captivating beauty that inflames Hamid Bey's heart and makes him set her going with him in exchange for giving up entering the land deal (76).

3- Hajj Abdul Mawgud:

The village undertaker and one of its sons… He lends the village people money at interest… and also sells the shrouds of the dead after their burial. The author invests him as a Helping factor for the village people by providing them with the money they need to buy the piece of land owned by the Belgian company… When his secret is exposed and he is threatened with spreading the news of his selling the dead's shrouds after their burial, he is forced to waive all the money he lent the village people before… and pledges to pay for Mahrous and Mabrouka's wedding.

4- Khamis:

The author did not refer to his age… but indicated he is a government employee at the warehouse next to the train station… and that he is a drunkard. He performs three specific dramatic functions within the action: 1- Announcing Hamid Bey Abu Raghia's arrival and giving information about him, i.e., preparing for the complication phase. 2- Pressuring Abdul Mawgud—by threatening to reveal the secret of his selling the village dead's shrouds after their burial to force him to help the village people. 3- Preparing for the resolution phase, where he announces Mabrouka's arrival.

5- Shinuda:

The author mentions nothing but his profession as an accountant. He is employed as a Helping factor throughout the play and announces the end of the main dramatic line when he tells the village people he finalized the contract procedures with the company owning the land. The author also invests him—as the researcher will present in the last section—in creating the comic.

6- Tihami and his grandmother:

The author benefits from the characters "Tihami" and "his grandmother" in revealing the secrets of Hajj Abdul Mawgud the undertaker. Without Tihami searching for him—in the third act—Khamis would not have been forced to expose Abdul Mawgud's secret and pressure him

into covering all the village's needs. The author also benefits from the presence of Tihami's grandmother, keen that her money—which she saved—is for buying the shroud and the burial and funeral rites, in creating the comic when she learns that what she was keen on is gone without her will after her death.

7- Hamid Bey and his agent Alish:

Hamid Bey Abu Raghia, the wealthy notable, represents the main (Opponent) or (Obstructor) factor to the Subject's desire… His removal from the village—from the village people's viewpoint—is considered a Helping factor for the village people to obtain the land purchase deal. As for his agent Alish, the author invests him to play the role of "confidante," where the recipient learns the truth of the irony concerning the village people's belief in Hamid's arrival to their village for the deal, while—as appears from his dialogue with his agent—he came for another matter.

The characters of the comedy (The Deal) face criticism, as a critic describes them, saying:

"The play (The Deal) is no more than a simple story about a deal that does not matter to us as spectators or readers who gets it. The basic reason for this, in my belief, is the play's lack of any human characters in the understood sense, meaning we do not feel the individuality of these peasants, the Bey, his agent, or the undertaker. Hence, because these characters are not distinct, meaning they are drawn in a general way, we do not reach the universality of the human experience al-Hakim presents…" (77).

He describes the play's characters elsewhere, saying:

"The characters of The Deal are nothing but puppets serving Tawfiq al-Hakim's idea…" (78).

The researcher agrees with the previous opinion that the author deliberately portrayed the play's characters in a general manner. This is what the researcher will address when studying the comic pattern in detail, as this trait is one of the characteristics of this comic pattern in which this play was written.

Regarding the play's language, and as previously stated in the introduction to this chapter, the play (The Deal) is distinguished in terms of its unique linguistic style technique, as its author intended to benefit from the aesthetics of classical Arabic capable of transcending eras and geographical areas without losing any ability to express, and the Egyptian colloquial dialect used in daily life in Egypt with its familiarity between it and its recipient… Let us examine this dialogic passage, chosen randomly from the pages of this play:

"Hajj: Your purpose is for me to throw my money into the air? ! … Saadawi: Into the land… and you are the truthful one… Throw it into the beneficial land… the land of our village… the penny thrown into it is lawful. Hajj: If it were about land, I would have bought it for myself, better for me. Shinuda: You are in it… go ahead! … And solve the problem! Hajj: No, sir… God will provide! … I have never claimed to be a farmer… Everyone knows his craft better" (79).

From the mentioned dialogic passage, it can be observed that it is possible to read it as a dialogic piece in Egyptian colloquial, and it is also possible to read it as a dialogic piece in simplified, facilitated classical Arabic in terms of its grammatical rules… in addition to quoting common expressions whose origin is classical, such as: solve the problem, God will provide (meaning may God open for you)… An example is the sentence: Everyone knows his craft better… can be pronounced with the classical tongue as follows: (Everyone knows his craft better). When the reader deliberately reads it as a colloquial sentence, he thus renders it unvowelled and does not adhere to the inflectional markings.

It is noticeable that the tongues of some characters here are clearly distinct. This distinction appears clearly from the dictionary of each character or its stock of socially indicative words, such as Shinuda saying: "But you forgot the most important condition: The company, when it wanted to liquidate its properties in the area, intended to put the deal up for auction…" (80)

It can be noticed that words like: properties—area—deal—auction are from the core of the dictionary of a man working in accounting or cashiering, like Shinuda—who works as a cashier. This can also be noticed on the tongue of the old woman (Tihami's grandmother)—who says: "(Wailing) My money! … My money… Tihami! … Boy, Tihami! … You do this

and steal from me? … Steal from your grandmother, your mother's mother! … Your grandmother, your beloved… Steal the pennies… the savings of a lifetime! ! And you know I've been saving penny upon penny at the bottom of the red chest… counting it for my afterlife… my shroud, my funeral procession, and my burial! …" (81)

Here too, words appear capable of expressing—not only the state of the situation but also —the dictionary of an old woman waiting for the end, through words like: your grandmother, your beloved… the savings of a lifetime… I save penny upon penny at the bottom of the chest… counting it for my afterlife… my shroud… my funeral procession… and my burial… This is also repeated on Hamid Bey's tongue, who speaks with a tongue reflecting the credibility of his character. Thus, it can be said that the author developed the craftsmanship of dramatic language from both aspects: the general, represented by the general writing style, and the particular, which concerns reflecting the character on its general style and its verbal vocabulary in particular. He thus agrees with Martin Esslin's statement:

"In a play written by a skilled playwright, each character will build its own style of speaking, which must, however, be varied within the scope of the general level of the play's language as a whole" (82).

A critic disagrees with the previous opinion, saying:

"The characters of The Deal are nothing but puppets serving Tawfiq al-Hakim's idea… Contributing to deepening our feeling of this is that the dialogue in the play generally does not emanate from the characters… Everyone speaks with one tongue and thinks with one mind, and this tongue and this mind are Tawfiq al-Hakim's tongue and mind… This may be acceptable in his intellectual plays, but when he tackles a (naturalistic) or (realistic) play, as he declares in the statement appended to the published play, he must find the appropriate medium for each character…" (83).

The researcher disagrees with the previous opinion fundamentally. Although there is a general stylistic character enveloping the play as a whole, there is—as the researcher clarified earlier—a clear disparity between Shinuda's tongue, the Bey's and his agent's tongue, the old woman's tongue, and the rest of the peasants' tongues… There is also a fundamental

difference in the ways of thinking between each of the mentioned characters, as shown when studying the character and its dialogue language.

3- The Perplexed Sultan:

The comedy (The Perplexed Sultan) includes ten characters—besides the crowds representing the sultanate's people—who are: the executioner, the convict, the maid, her mistress the courtesan, the muezzin, the minister, the judge, the Sultan, the cobbler, and the vintner. It is worth noting that the author did not pay attention to portraying most of these characters in a portrayal that distances itself from superficiality. Exceptions are the characters of the Sultan and the courtesan. The presence of these characters in the dramatic fabric of the play does not exceed performing specific dramatic functions. The dramatic functions of each character in this comedy can be presented as follows:

1- The executioner – The convict:

The characters of the executioner and the convict perform a set of functions. The first of these functions is generating a comic effect in the opening of the play and during the first half of the first act, where we find a convict sentenced to death inviting his executioner for a drink, or the executioner singing to entertain the convict. The executioner's repulsive voice also helps summon the courtesan to reveal the convict an important piece of information on which the entire theatrical action is built, namely that the Sultan is a slave. This is an important piece of information on which the play's main dramatic situation rests. The information the convict throws to the courtesan, shedding light on the Sultan's character, can also be included in this.

2- The maid and her mistress the courtesan:

The maid plays an important functional role represented in preparing for the courtesan's entrance. The author also employs her to provoke her mistress the courtesan's anger against the executioner, which leads to forming the beginning of the event. As for the courtesan, she is the one who incites the muezzin to delay—or not perform—the call to prayer, thus contributing to forming the beginning of the dramatic action as well. She also carries out the

mechanisms of most of the complication phase's space, as she buys the Sultan and imposes on him to go to her house to spend a night. The author employs the courtesan's character also to form the resolution phase, as she is the one who decides to grant the Sultan his freedom and refuses to take back her money. It is worth noting that the courtesan's character represents the "heroine of the play," as she undertakes most of the action elements. She is the character with the will to delay the muezzin from the call to prayer, blame the executioner, and describe him as drunk at the time of the call to prayer. Then she buys the Sultan and imposes on him—and thus on his entourage—to spend a night in her house. In the end, she is the one who frees the Sultan after he was her slave. What flaws the construction of this character is that the author applies the label (the courtesan) to her throughout the play. During her meeting with the Sultan—in the third act—she narrates some of her history and clarifies to the Sultan that she is not a courtesan but a wealthy widow who loves the company of writers and artists, and what is rumored about her is untrue. The author could have not attached the label "courtesan" to her and then negated this label on her tongue in the penultimate situation of the play. (84)

3- The muezzin:

The presence of the "muezzin" character helps determine the beginning and end of the action. He also plays an important role in creating a comic situation with the executioner in the play's second act (85). The author also benefits from him in preparing for the Sultan's entrance for the second time (the auction situation), where he says to the executioner: "(shouting) Look! … Look! … The Sultan's procession has arrived" (86).

4- The minister – The judge:

The minister represents the pattern of the evil entourage man… characterized by hypocrisy with those above him in authority and severity with those weaker than him. He orders the slave trader's neck to be cut because he told the truth and flatters the Sultan when he confesses his negligence in forgetting the matter of his enslavement when the previous Sultan was on his deathbed. He benefits dramatically in creating a comic situation in the middle of the first act when he scolds the executioner for his negligence in performing his work… The author also benefits from him in creating a good dramatic situation where the

Sultan is made to accept being sold in a public auction when he asks the Sultan to listen to the judge's words.

As for the judge, the author portrays him in the first act as an example of truth, pushing to be sold as merchandise in a public auction. The author also benefits from him in urging the muezzin to advance the dawn call to prayer in the third act, meaning he contributes to forming the play's ending. What flaws the construction of the judge's character is what Fouad Dawara described, saying: "Despite this great artistic success, I observe a certain flaw in the character of the Chief Judge. We saw him in the first act clinging to the law and defending it in the face of the Sultan with heroism and sacrifice… then, in the next two acts, he manipulates the law with blatant manipulation without justifications for this sudden transformation from one extreme to the opposite… What the Sultan said to him during their argument is not enough to justify this transformation" (87).

The researcher agrees with the previous opinion, as the judge's character is clearly afflicted by this technical flaw. The judge's stance changes towards the Sultan without a convincing dramatic justification. It can be added to the previous opinion that the judge refuses to invent a trick to get the Sultan out of this predicament, saying to the Sultan and the minister: "A trick? ! … I am not the one asked to search for tricks" (88).

But in the third act, he is the one who invents a trick to rescue the Sultan from the courtesan's hand, and even argues with her in his trick to convince her (89).

5- The cobbler – The vintner:

The Sultan is the pivotal character, its title, and the main Subject in it. The author portrays him in a unique artistic portrayal. He was previously merely a slave bought by the country's Sultan, who made him a powerful Mamluk until he became the commander of the sultanate's armies… After the Sultan's death, he was appointed Sultan over the country… In the folds of the dramatic action, the Sultan falls into perplexity from his affair, as the judge and the minister reveal to him that what is rumored about him—regarding the continuity of his slavery—among the people is true. Between his feeling of shock and complying with the judge's counsel, he falls captive to strong psychological emotions—basically anger—that make him attack the judge at the beginning of their dialogue. When he listens to the call of

reason, he complies with the judge's will and agrees to offer himself for sale in a public auction. The researcher sees that there is a flaw in the Sultan's character's behavior, as he was the one searching—in the first act—for a trick to exit his predicament. We then find him refusing the judge's trick devised to rescue him from spending the night at the courtesan's house… which represents a contradiction towards two identical situations.

From the above, it can be said that the characters of the comedy (The Perplexed Sultan) performed clear and specific dramatic roles. However, the characters "the Sultan" and "the judge" are afflicted by a basic technical flaw: the change of their stance from one extreme to the opposite without a clear dramatic justification.

The researcher notices that the play's language here is classical Arabic. In it, al-Hakim retreats from what he called "the third language" and aims for a smooth classical Arabic language more refined—in terms of its vocabulary and style—than the language of the two plays (I Want to Kill) and (The Deal). The language of (I Want to Kill)—as the researcher presented during this chapter—is journalistic language, classical Arabic but of little aesthetic value, and also more refined than the language of (The Deal), in which he mixes classical Arabic with some colloquial words. The language here is a sober classical Arabic language with a special poeticism that the two previous plays lacked. Dr. Ali al-Rai describes the dramatic dialogue of the comedy (The Perplexed Sultan) by saying:

"Here, the discussion takes place by dramatic means that are easy to receive and assimilate, with what they offer of provisions for the mind and the eye together" (90).

The researcher interprets Dr. Ali al-Rai's statement "dramatic means" as the dialogue's ability to maneuver and not reveal what the situation seeks except to the required degree. The discussion the author conducts on the characters' tongues is characterized by elegance and humor—as Fouad Dawara describes it (91), in addition to what Dr. Muhammad Mandur describes, saying:

"It seemed to me that in this great play, every word, every situation, and every character has turned into a great symbol that symbolizes a truth among the deep, scorching truths of life" (92).

This clarifies the precision of using words and their dense shadows that make the dialogic sentence in general and the word in particular nothing but a great symbol referring to a truth among the deep truths of life.

Section Eleven

The Development of the Employment of Time and Non-Verbal Texts in Comedy of Situation

1- I Want to Kill:

The author did not refer to time during this comedy except once, on the tongue of (the representative) who says to the couple:

"(The representative: Thank you… Have a good night" (93).

This explicitly indicates that the time of action is just before evening sets in, which aligns —on the realistic level—with the possibility of the insurance company representative's work, and aligns with the meaning of this statement.

The action elements indicate that the action can occur in a time equal to the performance time, meaning the temporal distance separating the action units are realistic temporal distances that make the action appear as if it were a realistic action, if we accept the possibility of the girl's action occurring.

The author uses the two types of non-verbal texts as follows:

First – External Non-Verbal Text / Stage Setting:

The external non-verbal text at the beginning of the first act performs a set of dramatic functions that can be summarized as follows:

1- Determining the location of events (décor): The author describes the stage space, saying: “A small reception hall (apartment) inhabited by a lonely couple—everything suggests simplicity, calm, and reassurance—in the middle of the hall is a table” (94).

The researcher notices that the author deliberately indicates the size of the hall’s space as small, which can match the occupants of the place, a lonely couple. The researcher also notices that the author’s statement—during this non-verbal text—(inhabited by a lonely couple) falls under the label of narrative storytelling, which differs by nature from theatrical narration similar in the external non-verbal text of texts written specifically for performance —only—on the acting stage. The author’s description that the couple is lonely represents a text that cannot be embodied—which originally means the external non-verbal text is a non-verbal text that does not target the recipient/spectator, but is primarily directed to the recipient/reader.

2- Introducing the characters: The author says: “inhabited by a lonely couple (…) in the middle of the hall is a table with a small open bag belonging to the life insurance company representative…” (95).

As the researcher previously mentioned, describing the couple as lonely is a narrative, novelistic description, not a theatrical one. This description represents information benefiting the recipient/reader, not the spectator, in getting acquainted with the state of the two main characters and the nature of the relationship binding them. They are a couple and then they are lonely, meaning they have no children. This relationship gives—as the researcher mentioned earlier—a strong illusion that the husband has no choice but to pay his life in exchange for saving his wife’s life, which is shattered after the entrance of the psychologically disturbed girl (Siham).

The author also introduces us to the second character contained in the stage space, in terms of its social function as a life insurance company representative, who can benefit the director and actor in determining the clothing and positioning on the stage, in addition to the direct acquaintance the recipient of the play/reader enjoys.

3- Describing props:

The author says: “He hands (meaning the representative) the husband a contract and gives him an ebony pen…” (96). The contract and the ebony pen—as two prop pieces—play an emphatic role for the seriousness and sincerity of the husband’s stance towards his wife, that he can sacrifice his life for her. The ebony pen—which the representative forgets on the table—also plays another role, being the reason for the representative’s return once again to retrieve his pen that he forgot, then falling into the following situation in a provoking laugh position—as the researcher will present later.

Second – Internal Non-Verbal Texts:

The internal non-verbal texts played various functional roles that can be presented as follows:

1- Describing mimetic and vocal acting performance:

The author uses internal non-verbal texts in describing mimetic and vocal acting performance clearly, through many of them. Some play a special functional role in describing the emotional state: terrified (37), surprised (38), in fear (40), confused (40), with confusion (40), with terror (41), taken (43), calmly (44), with a trembling voice (44), politely (44), with a trembling pronunciation (45), pleading (45), with a shaky voice (45), shouting (47), begging (47), crying (49), trembling, begging (49), with terror (49), in a shiver (49), she gasps, she shudders in terror (50), shouting in determination (50), terrified, collapsing (50), with terror (50), shouting in terror (51), trembling with panic (51), trembling with panic (51), in fear (53), terrified (53), whispering without moving, in a whisper without moving (54), in a loud voice (54), with a raised voice (54), shouting (54), shouting (55), shouting, begging (55), catching his breath (55), shouting (56), shouting (58), in astonishment (58), shouting (59), shouting in terror (59), they all hold together (59), shouting (60), shouting (60), shouting (60), screaming (61), screaming (61), her head bowed (61) (*).

The researcher notices that describing the emotional state through internal non-verbal texts accompanying verbal (dialogic) texts helps demonstrate the vocal coloring and the performance expressive of the character’s psychological state at the time of speaking. In

addition to the above, the dramatic text contains a set of non-verbal texts engaged in describing mimetic and vocal acting performance, playing another functional role—in addition to determining the character's emotional state—represented in determining the speaker and the addressed character. The name of the speaking character is determined by placing it before the verbal and non-verbal texts that perform their content or that perform it.

As for determining the addressed character, it appears through mentioning the following non-verbal texts: to the representative in a quick tone (38), he winks at the representative (38), to her husband (51), she points to her husband (51), pointing to the girl, whispering (53), to the husband, whispering (54), to the husband (54), he points to himself and his wife (54), she turns to him (61), to the couple (61), to the departing girl (61) (**).

It is noticeable that the author does not refer to the addressed person unless the stage scene contains more than two characters, which necessitates specifying the speaking and addressed characters for those in charge of the theatrical performance (actor - director) or the reader.

2- Describing indicative theatrical movement:

The number of non-verbal texts tasked with describing indicative theatrical movement reaches less than half the number of non-verbal texts tasked with describing acting performance (mimetic and vocal). They are as follows:

1- The representative carries the bag and prepares to leave (38). 2- At this moment, the apartment door is pushed open, and the wife appears, coming down from the neighbors, and sees the representative heading to the door with the bag in his hand (38). 3- The representative heads quickly to the door as if he wants to save himself from the situation (39). 4- The representative quickly, while leaving (39). 5- The representative, hurrying to leave (41). 6- The husband rushes to save him (meaning the representative) and grabs his wife (41). 7- The girl – coming stealthily from the direction of the apartment door (43). 8- They sit, fear having tied their tongues (44). 9- She sits on the chair next to the table (44). 10- The girl, raising her pistol (55). 11- The girl, raising the pistol (55). 12- The husband… pushes him (meaning the representative) away from him (59). 13- The representative… clings to him (meaning the husband) (59). 14- The husband… tries to free himself (59). 15- The representative… desperately clings to him (meaning the husband) (59). 16- The three fall to the ground,

screaming (60). 17- The girl heads towards them (60). 18- The three rise to their feet… feeling their limbs (60). 19- The representative… takes the pistol where the girl had placed it… (61). 20- The representative… hands her (meaning the girl) the pistol (61). 21- The representative… carries his small bag… and picks up his ebony pen (…) and exits quickly (61). 22- The girl… waves goodbye and moves, departing (61) (***)

From the above, the researcher notices that the first non-verbal text helps qualify for the representative's exit to create the situation gathering the couple and the girl. It also helps invest him comically after the girl's arrival. As for the non-verbal texts (2, 3, 4, 5, 6), they help create a comic situation built on the irony of the wife not knowing the truth of the representative's profession. The non-verbal texts (7, 8, 10, 11, 9) help express the emotions of the two characters, the couple, as well as revealing the truth of each one's stance towards the other, which breaks the illusion built in the opening of the comedy. The non-verbal texts (12, 13, 14, 15, 16, 17, 18) help create a comic situation in terms of describing the visual image. It is a situation where the intensity of the action's tension runs parallel with the line of creating the comic. As for the two non-verbal texts (19, 20), they help the credibility of the representative discovering the reality from a dramatic character that performed its role and is no longer needed. The author invests her exit to create a comic moment, where the representative exits hastily as a result of the situation the girl exposed him to. The non-verbal text (22) also announces the ending, as the girl exits after answering that hidden voice that pushed her to kill. This is a trick to get rid of the girl's character after it performed its role and is no longer needed, leaving the couple alone within the frame of the stage scene after the social masks they used to deal with each other before the girl's arrival have fallen.

3- Describing props:

The author did not refer to the clothing system—during this comedy—but referred to props only, which are:

- a- The contract (paper).
- b- The ebony pen.
- c- The representative's small bag.

The paper helped enrich the credibility of the husband's stance towards his wife before she discovered the truth, which also grants the action a reality-imitating character. As for the ebony pen, in addition to the previous function, it helps the representative's return once again —after he forgot it—to retrieve it, which helps create a complete comic situation with the representative's presence. As for the representative's small bag, it contributes to creating irony in the second situation of this comedy, where the husband can claim to his wife that the representative is the doctor who came to treat the sick girl (Siham). That is, the function here is to create a dramatic irony that the author soon invests afterward. However, she discovers he is the insurance company representative and understands the whole situation, which the author invests to confirm the illusion of the husband's complete fidelity, where the husband refuses to sacrifice his life for his wife to live.

The researcher concludes—from the above—that the author created non-verbal texts in the comedy (I Want to Kill) in their two forms (external and internal). He benefited from introducing external non-verbal texts in:

1. Determining the location of events (décor).
2. Introducing the characters.
3. Describing props.

The internal non-verbal texts played a set of functions:

1. Describing acting performance (mimetic and vocal).
2. Describing indicative theatrical movement.
3. Describing props.

The non-verbal texts (external and internal) performed a set of important dramatic functions, including:

1. Determining the theatrical space.
2. Preparing for a subsequent dramatic situation.
3. Creating dramatic irony.
4. Granting the character of imitating reality and probability.
5. Generating a comic effect.

6. In addition to determining the speaking characters.

2- The Deal:

The author introduces—during the first and second acts—an indirect reference to the time in which the events of the comedy (The Deal) take place, when Saadawi and Awadin ask Hamid Bey to attend the celebration after dinner, which is being prepared during the second act. This means that the events of the two acts (first and second) take place in a part of a day… The events of the two acts are continuous without interruption, and there are no temporal gaps between those events. As for the temporal gap between the events of the second and third acts, it is two days. Mabrouka leaves the village at the end of the second act, then returns to it after two days at the beginning of the third act (97).

It appears that the author does not separate the events occurring during one act—and even extends between the first and second acts—in an attempt to present a comedy imitating reality in terms of the sequence of its events and their relation to time, in addition to raising suspense and establishing the principle of probability.

The author also uses the two types of non-verbal texts (external and internal) as follows:

First: External Non-Verbal Texts / Stage Setting:

Before the first act, the author places an external non-verbal text, saying: “The events of this play, in its three acts, take place in a small square in a small village among the villages of the Egyptian countryside” (98).

It is clear that the previous paragraph does not benefit the director or the actors. Hence, it can be said that it is a narrative text of the novelistic or story type that can benefit the recipient/reader and not the recipient/spectator… It helps stimulate the reader’s imagination to visualize the events of this comedy as if they were present before his eyes after determining the geographical frame of his comedy’s events.

At the beginning of the first act, the author introduces an external non-verbal text, saying: “The square of (the hamlet), where a number of locals have gathered. Some are busy setting

up a wooden post from which slaughtered animals are hung in the countryside. Some are near the village barber, who is shaving one of the peasants sitting cross-legged. Some are around (Master Shinuda), the local cashier, who is busy reviewing (a long list) on a wooden bench or platform, and everyone around him is saying: 'Shall we slaughter the sacrifice?'… while he looks at the paper in his hand and does not answer…" (99).

From the previous paragraph, it appears—generally—that the village is about to have a joyous celebration on the stage setting, where some are hanging up the slaughtered animal, others are around the barber, and some are around a man holding a paper… This raises a question… What delays the joyous celebration? This represents the general function this non-verbal text performs, as the comedy often begins with what reveals its comic nature to the recipient, which is the state of the expected celebration here. On the specific level of the functions performed by this non-verbal text, they can be summarized as follows:

1- Determining the location of events (décor): Where the square of the hamlet includes the post for slaughtered animals and a bench. This benefits those in charge of directing the play on stage in knowing the required décor data for this play.

2- Introducing the characters: In addition to the above, this external non-verbal text can benefit in introducing some of the play's characters, such as the characters: the barber and Shinuda the cashier… where we know the first is the village barber, and the other can be an accountant or cashier because he is staring at the paper without reading, as if calculating something.

3- Describing indicative theatrical movement: In the stage scene, the barber appears sitting, with a peasant sitting cross-legged before him, and some peasants around them. Beside the post, some peasants stand setting up the post. In a third direction, Master Shinuda the cashier stands on a wooden platform, and everyone is around him asking him (Shall we slaughter the sacrifice?). It is clear that the most important person in the stage scene here is Shinuda the cashier. The author distinguishes him by standing on a level higher than everyone present, and everyone's eyes are directed towards him, which focuses the recipient's attention on him. Shinuda then announces the problem of one of the peasants (Tihami) failing to pay.

Third: Internal Non-Verbal Texts: The author focuses the role of internal non-verbal texts on describing mimetic and vocal acting performance, then describing indicative theatrical movement. He marginalizes its role in describing props, which does not exceed a long paper (list) Shinuda holds at the opening of the first act, then the (razor) used by the village barber. Both help create the illusion of the action's realism. This can be presented as follows:

1- Determining the speaking characters: The author always determines the speaking character through two methods:

First: Determining the speaker by mentioning the name before the dialogic or non-verbal text. Second: Writing the name in a font distinct from the font of the dialogic text and identical to the non-verbal text in terms of font shape and ink color intensity. As for determining the character being addressed, the author places it after a colon between it and the speaking character, mostly. It is also placed between brackets alongside placing the addressed name in a font with a distinctive color and distinctive font as well.

2- Describing mimetic and vocal acting performance:

The author also benefits from non-verbal texts in describing mimetic and kinetic acting performance. This role plays several dramatic functions:

(a) Determining the meaning of the dialogic sentence by determining the emotion accompanying the dialogic sentence, such as: they shout (11), screaming (12), whispering to Mabrouka (16), whispering (16), in a low voice (21), in despair (37).

(b) A main (visual and auditory) means of expression: such as "At that moment, the screaming of an old woman is heard, wailing, lamenting, and shouting, crying for help. Everyone falls silent and stands in their places, waiting for the news…" (11). In a subsequent non-verbal text, the author says: "He leaves them (meaning the agent and the peasants) and heads to the Bey, who had been looking at the peasant women the whole time (…) twirling his mustache." The author employs the first text in preparing for a subsequent dramatic situation. The other text helps reveal a characteristic of one of the characters, as this text shows the

extent of Hamid Bey's passion for women and that he will not take Mabrouka to serve his child but for another purpose, dishonorable, violating honor.

© Creating the illusion of reality: This clearly occurs through a set of non-verbal texts, such as: "(Shinuda) busy recording the amount in the list 00" (102).

(d) Generating a comic effect: Such as the non-verbal text in which the author says:

"He cranes his neck (meaning Awadin) from between the hands of the barber…" (103) The comic here is kinetic, and its source is mechanism.

From the above, it can be said that the comedy (The Deal) contained the two types of non-verbal texts, external and internal. The author employed the first in the following: 1- Determining the play's genre (as a comedy) through describing the joyous celebration. 2- Determining the theatrical space / location of events. 3- Determining the speaking characters. 4- Describing indicative theatrical movement.

As for the internal non-verbal texts, they performed the following functions: 1- Determining the speaking characters. 2- A visual and auditory means of expression benefiting in preparing for a subsequent dramatic situation and getting acquainted with the most important character traits. 3- Creating the illusion of reality. 4- Generating a comic effect.

It is worth noting that the first external non-verbal text represents a literary, not theatrical, text, as the author addresses the recipient/reader, not the recipient/spectator… while the rest of the non-verbal texts are addressed by the author to both the recipient/reader and the spectator together.

3- The Perplexed Sultan:

The author determines the era in which the events of the comedy (The Perplexed Sultan) take place imprecisely, saying "In the era of the Mamluk Sultans" (103). The lack of precise determination of the period of events goes back to the era of the Mamluk Sultans exceeding two hundred years. This lack of determination helps cast historical shadows on events without

clear reference to the era of a specific Sultan among the Mamluk Sultans, granting the events historical shadows without disclosing—explicitly—the historicity of events—as Dr. Muhammad Mandur mentioned (105). The historical shadows negate the author's intentionality to confront the deteriorating reality with its real causes of deterioration—from his viewpoint, fearing that

he might expose himself to the authority's tyranny. He contented himself with portraying what he wanted to confront, placing his comedy in a cloak suggesting historicity to facilitate confronting reality indirectly. On the other hand, the era of the Mamluk Sultans represents what can be described as "decadence" and "deterioration" and the possibility of such events occurring in it, granting credibility to the dramatic action in terms of the possibility of its occurrence. Then the author describes the time of the events' beginning, saying: "Dawn almost breaks" (106).

The author benefits from this reference—whether for the reader or those in charge of the theatrical performance in embodying the time that contributes actively to building events. The minister's decision to execute the slave trader at the dawn call to prayer makes time a decisive boundary for the occurrence of the act of killing the slave trader or keeping him alive. The courtesan arranges with the muezzin not to call the prayer until the minister arrives, announcing he prayed dawn with the Sultan and the judge, and they are on their way to the event site. Thus, determining time here helps make the dramatic action more credible and reality-imitating. The author's statement (almost) before the word (dawn) benefits what can mean the light gradually spreading as the events of the play progress until the end of the first act, granting this credibility to the events.

During the second act, the author does not explicitly refer to the time of events, nor did he refer to the time separating the first and second acts… But time can be inferred from the context of the second act's events. At the beginning of the second act, the vintner announces his astonishment that the cobbler is opening his shop even though all shops have closed. In the following situation, we find a child and his mother watching the preparations set up for the auction in the square (107). This indicates that the time is daytime. The time separating the first two acts is undetermined.

The lack of determining the time of events here by the unspoken benefits just as mentioning it does, as it is an artistic necessity behind it, and it suffices to suggest it to give credibility to the action without determining it definitively as determined at the beginning of the first act (just before dawn). However, the author returns to confirm that the end of the second act falls just before night. This appears from the courtesan's statement to the Sultan:

"Grant me, my lord, this night… one night… Honor me by accepting my invitation, and be my guest until dawn breaks" (108).

Then the author indicates—through an internal non-verbal text—that the Sultan follows the courtesan to her house just before the second act's curtain falls. This benefits continuing the dramatic tension, creating a state of anticipation and suspense, as the Sultan is now a slave owned by the courtesan. Will she agree to free him!? This is what the third act answers.

At the beginning of the third act, the author indicates that the time is night (109), which means the continuity of time between the second and third acts without interruption. This is true when the recipient sees the Sultan still in the courtesan's grip, increasing the dramatic tension, enriching the element of suspense, and giving credibility to the action, especially since the Sultan's release is contingent on the break of dawn. When the judge carries out his trick—while night falls on the place—that trick is exposed, gaining a semantic dimension signifying the corruption of the Sultan's entourage and the baseness of their behavior, especially since the recipient sympathizes with the courtesan against the tricks of the Sultan's entourage.

From the above, the researcher can conclude that time in (The Perplexed Sultan) played some important functional roles, which can be summarized as: 1- Determining the Mamluk era grants the event the quality of the possible, which helps grant credibility to the action. 2- Creating dramatic tension, thus raising anticipation in the recipient. 3- Generating semantic values.

The author invests the two types of non-verbal texts (external and internal) as follows:

First: External Non-Verbal Texts (Stage Setting): At the beginning of each of the play's three acts, the author records an external non-verbal text concerning the stage setting. The first says: "A square in the city in the era of the Mamluk Sultans, dawn almost breaks, silence has settled. A post to which a man sentenced to death is tied, and his executioner nearby struggling to resist drowsiness" (110).

At the beginning of the second act, the author says:

"The same square… The guards have begun organizing the people's rows around a platform set up in the place… (111) The vintner's tavern is closed, and he stands talking to the cobbler engrossed in his work at the door of his open shop…"

At the beginning of the third act, the author says: "The same square, where a part of the mosque with its minaret has appeared… also a part of the courtesan's house has appeared, revealing part (112) of the room with a window overlooking the square… The time is night…"

From the previous external non-verbal texts, it can be observed that they play the following roles with their distinctive dramatic functions:

1- Referring to the theatrical space:

It is the location of events determined by the author as the square with changing features. In the first act, it appears as a mere empty square except for a post to which the convict is tied. In the second act, the vintner's tavern appears closed, while the cobbler's shop is open. In the third act, we see the same square, where a part of the mosque and the courtesan's house, with the room overlooking the square, have appeared. The changing theatrical space contains the event in its continuous development and change. The square is a place that can accommodate the play's characters without causing exaggeration or raising a question in the recipient's mind. The post the convict is tied to intensifies the signification of the situation visually, giving the situation its credibility. The author benefits from the vintner's tavern and the cobbler's shop in creating comic situations—as the researcher will present in Section Twelve. Adding the mosque and the courtesan's room is an important addition because the first gives an indication of the event's end—as the researcher previously clarified when analyzing the

play's plot—and the courtesan's room plays an embodying role for dramatic situations of utmost importance, revealing an important aspect of the courtesan's character, and also raises suspense in the recipient.

2- Referring to the time of events:

The researcher studied this in detail when studying time in the comedy (The Perplexed Sultan).

3- Referring to some characters:

These are secondary characters that help prepare for main dramatic situations, such as referring to the convict and the executioner who prepare for the play's first main situation, where the Sultan appears and learns he is still a slave. Then the presence of the guards organizing the people's rows, which in turn prepares for the auction scene, the play's main scene and its general dramatic situation, representing the play's core.

Second: Internal Non-Verbal Texts: The internal non-verbal texts perform a set of roles with specific functions:

1- Determining the speaking characters: The first role of internal non-verbal texts is determining the speaking characters, whether the one speaking or the one being addressed. This helps in knowing the owner of the dialogic sentence and the accompanying non-verbal text together.

2- Describing acting performance (mimetic and vocal): Most non-verbal texts undertake this role, which is the precise description of acting performance (mimetic and vocal). It plays several important artistic functions:

(a) Directing or determining the meaning of the utterance: The description of the required emotion for performing the verbal text determines the intended meaning exactly, such as "begging" (16), "anxiously" (19), "sarcastically" (25), "he laughs mockingly" (25), "and in kindness" (28) (*).

(b) Affirming the credibility of the action: Determining the required emotion for each part of the dramatic situation performs an important function: affirming the credibility of the action. This can be observed clearly in the author's monitoring of the Sultan's emotional development—through multiple non-verbal texts—to move from the point of severe refusal to comply with the judge's counsel to submitting to this counsel. This appears through the following emotional (stations):

- 1 The Sultan / "suppresses" (54).
- 2 The Sultan / "thinks" (58).
- 3 The Sultan / "while bowing his head in thought" (60).
- 4 The Sultan / "shouting in determination" (60).

© Generating a comic effect:

Investing this function is repeated in various places in the play, such as what happens to the executioner in terms of emotional frequency when the minister enters upon him—in the first act—and discovers his negligence in performing his work of executing the convict at the dawn call to prayer.

1- The minister / "to the astonished executioner." 2- "The executioner's tongue is tied by astonishment." 3- "The executioner realizes and shouts." 4- The executioner / "tries to explain the matter, but the minister pushes him away with a gesture" (113).

It is clear here that the executioner, who was in command and prohibition a short while ago—before the minister's entrance—has been completely stripped of his awe, and indeed suffers a kind of humiliation… It is clear that the comic here is the contradiction between the character's behavior here and its behavior a short while ago. The comic here can also be interpreted as a temporary (astonishment) of the executioner.

(d) Preparing for a character's entrance:

This is also an important artistic function, where a character prepares for the entrance of another, more important character. The means of expression here is creating a verbal text that clarifies this, such as: "The executioner / looks towards the outskirts of the road and shouts" (114).

Preparing for the entrance of the important character here helps prepare for creating a subsequent dramatic situation.

2- Describing indicative theatrical movement:

Theatrical movement plays a set of dramatic functions when described through a set of non-verbal texts… These functions are:

(a) Expressing the character's emotion: Such as the author introducing a non-verbal text saying: "The Sultan / thinks deeply while pacing the place back and forth…" (115).

The Sultan's hesitation appears here reflected on the indicative theatrical movement, where the dramatic situation reveals that the hesitation here exists between the Sultan choosing the power of the sword or the law's code to resolve the issue of his slavery to the preceding Sultan.

(b) Affirming a specific intellectual value: In addition to the above, the internal non-verbal texts—describing indicative theatrical movement—play another function: affirming a specific intellectual value, such as the author saying:

- "The guards / drive the crowds away (…)".
- "The guards / push them (meaning the crowds) (…)".
- "The guards arrest the cobbler and the vintner and bring them before the minister…" (116).

What was monitored above gives a clear meaning concerning the authority represented by the minister and his guards, where they use force and oppression… It affirms a general intellectual value in the entire play. The minister desires the Sultan to resolve his issue using the sword, while the judge proposes that he resolve it using the law… The researcher sees that the previous non-verbal texts affirm the theme of force that spread in the text's world.

3- Describing lighting and music: The author records here, for the first time in his theatrical history, the locations of lighting changes and musical broadcasting in this comedy. The author uses non-verbal texts concerning lighting in three places, saying: 1- "Part of the room in the courtesan's house lights up" (117). 2- "The square darkens… while the room

lights up, and the Sultan and the courtesan appear, heading to a comfortable seat" (118). 3- "The light of the room goes out, and the square lights up with a faint light" (119).

It is clear that the artistic function undertaken by these three non-verbal texts is determining the location of events.

As for the non-verbal text concerning music, it is repeated once in terms of use. The author says:

1- "The courtesan / claps… and soft music rises from behind the curtains" (120). 2- "The courtesan / leads him (meaning the Sultan) inside the house… music accompanies them…" (121). It is clear from the two previous non-verbal texts that they perform one artistic function: raising suspense in the recipient, given the soft session the Sultan has with the courtesan in her house, which could result in something that could alter the course of the dramatic action.

From the above, it can be said that the author mobilized the two types of non-verbal texts (external and internal) in the comedy (The Perplexed Sultan) to perform a set of roles with specific artistic functions… The roles are: 1- Referring to the theatrical space. 2- Referring to the time of events. 3- Referring to some characters. 4- Determining the speaking characters. 5- Describing acting performance (mimetic and vocal). 6- Describing indicative theatrical movement. 7- Describing lighting and music.

The researcher concluded that these roles performed a set of specific artistic functions, which can be summarized as: 1- Affirming the meaning of the situation visually. 2- Preparing for a subsequent dramatic situation. 3- Determining the meaning of the verbal text. 4- Affirming the credibility of the action (principle of probability). 5- Generating a comic effect. 6- Preparing for a character's entrance and changing the situation. 7- Expressing the character's emotion. 8- Affirming a specific intellectual value. 9- Raising suspense.

Section Twelve

The Development of Using Sources of the Comic in Comedy of Situation and the Features of the Comic Pattern

1- I Want to Kill:

The comedy (I Want to Kill) relies on the source "situation." Alongside it, it employed the sources: character, language, and movement in a marginal way… This can be presented as follows:

First: Character:

The situation—in which the girl places the couple and the representative to choose one of them to die—pressures the couple and the representative, and the source (astonishment) bursts from their trust, as the husband—who previously claimed to his wife that the representative is the doctor—admits that the one present before them is the insurance representative, appending that with his statement:

"The husband: (in a raised voice) Let her know… Let her know. There is no longer any place to hide from her. The idea of my death will not terrify her, or grieve her, or afflict her with harm!" (122).

So the wife replies: "(to the husband) And the idea of my death… Did it shake you now, for an hour!"

The researcher sees that this reproach—if we consider it reproach—takes the characters out of the circle of sensing the seriousness of the situation to the circle of (astonishment) that pushes them to reproach and rational discussion within the framework of a situation devoid of any logic. Meanwhile, the representative reproaches the husband for revealing a secret he previously asked him to keep from his wife, and making her understand he is a doctor, not a life insurance company representative. The same source (astonishment) is repeated a second time, where the representative discusses with Siham, saying:

“The representative: Suppose, miss, that I did not come now… and my unlucky ebony pen did not bring me back here… What would you have done?” The girl: I would have killed one of these two spouses… The representative: Then consider that I am not present… and proceed with your previous procedures. The girl: “This is not possible… because you are indeed present and the majority’s sentence has been passed on you” (123).

The emergence of the source (astonishment) is completed by the representative appending his statement:

“The majority… This wife does not know what benefits her… If she knew her interest, she would have ruled with me against this husband… The moment he dies, she collects two thousand pounds” (124).

The husband falls into a verbal altercation with the representative until the girl screams in their faces to silence them from talking. The use of (astonishment) comic here mirrors the same previous use, where the character loses track of the original situation and deviates to a momentarily astonished situation to delay behind it.

Second: Situation:

This comedy relies fundamentally on the situation. The general situation of the play relies on a comic irony—as the researcher will explain when studying the comic pattern for this comedy. In addition to the comic nature of the play’s general situation, the author creates a set of minor comic situations. The first is when the representative enters for the second time, saying:

- The husband: Excuse me!.. I forgot my ebony pen here… it is a precious souvenir!..
- The wife: (seeing the representative and shouting at him) Doctor… Save us, Doctor!..
- The representative: The patient… upstairs… is fine!.. Rest assured!..
- The wife: (winks at him, pointing to the girl, whispering) Here she is…
- The girl: (waving the pistol) Are you a Doctor? Doctor, sit down. Sit down calmly beside the Bey and the lady without arguing or discussing!..
- The representative: (in fear) No… No need for discussion!.. (125)

The author continues completing the comic situation built on the source (irony) as follows:

- The girl: One of you, the three of you, must die now.
- The representative: A final decision. Simply… In any case, I wash my hands of it… and I will leave you to make the final decision.
- The girl: You are now three… not two… This might make the matter for me either more complex or simpler.
- The representative: (terrified) Oh God… (looks around him) (126)

It is clear that the author creates this comic situation based on two successive ironies. The first is that the wife believes the representative is the doctor and calls him while he re-enters the apartment after deciding to return to retrieve his ebony pen he forgot. When the wife talks to him about the girl, he tells her—pretendingly—that she is upstairs and is fine, without knowing that the girl holding the pistol is the same intended girl. Then the author completes the comic with another irony, which here concerns the representative's ignorance of the truth of the situation. Once he learns it, he is struck with terror.

In a subsequent comic situation, when the representative clings to the couple during the girl's shooting at them all, the three (the couple and the representative) fall as if they were hit by the bullet, each believing he was hit. Then they all discover that the pistol is loaded with gunpowder that makes a sound, not bullets. The irony here is that one bullet was fired, and the recipient knows it is impossible for one bullet to hit three people at the same time, and one must be the one who did not suffer from the experiment that the treating psychiatrist—an absent character—ordered his patient Siham to undergo (127).

Third: Language:

The author used the linguistic comic only twice. The first appears from the representative's description of the pen as "a precious souvenir" (128), which prompts him to return to retrieve it after forgetting it in the husband's apartment after writing the insurance contract. When he falls captive to the sick girl threatening him with death, he returns to

describe the same pen, saying: “Suppose, miss, that I did not come now… and my unlucky ebony pen did not bring me back here…” (129).

The researcher sees that the comic here is (contradiction), where the representative describes one thing with two contradictory qualities (precious - unlucky). The second is using the source (insults) as a comic source on the representative’s tongue as well, who says to the husband: “You are the cause of the disaster!.. O customer of ill omen… What is my fault? I enter your house to insure you… and then you, the good-looking one, live… and I, the uninsured agent, die?!” (130).

The researcher tends to consider summarizing the representative’s situation coming on his tongue within language. The source (irony) appears clear here, where the representative describes—through language—how he came to insure a person’s life who will live, while he, the agent, did not insure himself and will die.

Fourth: Movement:

If the author aimed—during this comedy—to rely on the situation as comic, and if he marginalized the sources of character and language, then movement is the least provocative of laughter. The author uses it once, with the non-verbal text saying:

“(The representative) carries his small bag. He picks up his ebony pen that he had forgotten on the table… and exits quickly” (131).

The comic is represented in (disharmony), where the clear deliberation in obtaining the bag then the ebony pen, and finally the departure at speed, and finally the departure at speed. The factor of speed in the exit movement here is disharmonious with the factor of slowness in carrying the bag and taking the ebony pen.

Thus, the researcher concludes that the author aimed to use the comic situation as a basis for laughter, while he marginalized the use of the sources of character, language, and movement. He also used the following comic sources:

1. Astonishment.
2. Irony.

3. Contradiction.
4. Insults.
5. Disharmony.

2- The Deal:

The comic in the comedy (The Deal) relies—essentially—on the situation, especially the general situation on which the play is built. This can be demonstrated as follows:

First: Situation:

The comedy (The Deal) does not rely on (character) for laughter. The first thing it relies on as a comic source is (situation). Diversification on (situation) as a comic source varies, starting from the general dramatic situation on which the play is built and ending with a set of various comic situations scattered within the play. The play relies on a general dramatic comic situation that can be summarized as follows: The village people collectively borrow what they can to buy the piece of land they work on. News reaches them of the arrival of Hamid Bey Abu Raghia, one of the wealthy, and they believe he came to buy this piece of land. Everyone decides to give him money in exchange for his withdrawal from the deal. When they meet him, we have learned that he came for another matter, not the land deal. When he learns their intention, he takes the money and one of their daughters and returns to Cairo. In the end, the village people discover that Hamid Bey deceived them and had not come to buy the land deal. It is clear that the source of the comic here is (irony)… The author builds this (irony)—in the recipient's mind—through several steps:

1. The village people collect the required money to buy the land.
2. Announcing Hamid Bey's arrival and claiming he came to buy the land.
3. The village people's agreement to keep Hamid Bey away from the deal by giving him money.
4. Hamid Bey announces that the reason for his arrival is to buy tractors for his agricultural lands.
5. Hamid Bey announces his astonishment at the village people's warm reception of his arrival and giving him a hundred pounds without reason.

Up to here, the recipient is the sole possessor of the matter. He knew the duality of the irony, as the village people believe Hamid Bey came to buy the land and do not know he came to buy tractors. Then Hamid Bey himself is astonished by the village people's behavior towards him and does not know the reason for this behavior. The author develops the (irony) concerning building the play's main dramatic situation as follows:

6. The village people believe Hamid Bey's refusal of the amount paid to him is a refusal of the amount of money, so they increase it.
7. Hamid Bey discovers the truth of the deal, so he accepts the amount without clarifying the truth of the reason for his presence in the village.
8. Hamid Bey bargains with the village people: either he takes Mabrouka to serve his young son in truth, or he cancels the agreement and obtains the deal.
9. The village people succumb to his demand and let Mabrouka go with him to Cairo.

The play's ending represents the resolution of this irony as follows:

10. Mabrouka arrives and reveals to the village people that Hamid Bey did not come to the village for the land deal.
11. Shinuda Effendi completes the deal with the Belgian company owning the land.

It is clear that this (irony) was a basic line for the comic throughout the play.

In addition to the main dramatic situation, the author scatters a set of comic situations, the most important of which is: The situation where Saadawi has finished shaving his beard, and Awadin is still being shaved by the barber. When some propose killing Hamid Bey, the barber decides he will kill him, then clarifies he will kill him with the shaving razor that killed one of the village's sons a while ago due to poisoning, as the razor is contaminated, and the razor's contamination could lead to death… The barber says:

- The barber: (raises the razor in his hand) With the razor!.
- All: Slaughter him?!..
- The barber: I shave him… a small cut is enough. Remember (Muhammad Abu Shaqfa) who passed away, God rest his soul, last year? The cause of his death was I shaved him… and he got poisoning… and God covered it, and it passed safely.

- Saadawi: (in panic) Your razor is poisoned?
- The barber: Sometimes… And can I guarantee the purity of the razor?! (132).

Terror seizes Saadawi, whom the barber just shaved with the razor. Awadin is also struck with terror while the barber is still shaving him… The barber here wanted to offer his services to the village when he announced a catastrophe he caused. But this service turned into provoking terror in Saadawi and Awadin… Here, (irony) also emerges, where the barber intends to export a specific meaning, and as a result of the situation's specifications, the meaning reversed to take the opposite of what he intended.

Second: Language: The author uses language for laughter in only four places in the play: a- Saadawi says to the barber: "(Exploding) I carry you?!.. I am the one bearing it!.. I am the one bearing it and keeping silent… For an hour, brother, you've been tearing my skin with the cold onion knife" (133).

It appears—from the previous dialogic passage—that the source of the comic here is (exaggeration), where Saadawi likens the shaving razor to an onion knife and likens shaving to his saying: (tearing my skin).

b- Awadin says to the barber: "We die from his dirty razor?!.. May God dirty your honor and poison your body… God's curse on you, unlucky barber!" (134)

Here, the source (insults) represents a basic source as a verbal comic through the previous passage.

c- The barber says, justifying the use of cotton worm dust powder for customers: "Pardon, Uncle (Saadawi), pardon!.. You are on our head from above!.. I mean to say that our whole hamlet has no type of powder except the company's powder!.. We lived and saw the worm get powder for it, a human customer in your position, we don't find to put for him… Congratulations… Come on, Uncle (Awadin)…" (135).

The use of faulty analogy appears to be the prevalent comic source in the previous dialogic passage, as making the two types of powder one, and the sole difference between the worm and the human, and that the human is superior to the worm and is the one deserving to

use the powder… is a faulty analogy, since the powder here is an insecticide not suitable for human use.

d- The agent says to the Bey about the European nanny who has grown old, describing her: "Her appearance has become repulsive to a dog" (136).

This is a description whose purpose is to belittle the beauty of the European nanny… It appears here that the source of laughter is (exaggeration), as he made an animal disgust itself at seeing a human…

Third: Movement: The author aims to invest internal non-verbal texts in describing movement and silent acting performance as a source of the comic during one single situation throughout the play, which is the situation gathering Saadawi, the barber, and Awadin, whose beard he is shaving. This appears through the following non-verbal texts:

- a- "(Awadin) has become empty from the pressure of the bowl on his neck" (23).
- b- "(Awadin) blows the soap foam from his mouth" (27).
- c- "(Awadin) while he cranes his neck between the hands of the barber" (24) (*).

It appears that (the first non-verbal text) is (mechanism), as the barber deals with Awadin as a thing, not as a human… The same source is embodied in the second non-verbal text, as well as in the third text.

The researcher can conclude from the above that the author did not use the source (character) comic in the comedy (The Deal), and that he relied on (situation) as a basic source of the comic. The source of the comic in it was the source (irony), whether in the main dramatic situation representing the play's general structure or in the comic situation he included within the play.

The author also invested (language) for the comic through sources: exaggeration, insults, faulty analogy, in only four places throughout the entire play.

As for movement, the author aimed to reduce it clearly. It did not exceed mentioning three non-verbal texts coupled with mimetic acting performance, all relying on one comic source: (mechanism).

3- The Perplexed Sultan:

The comedy (The Perplexed Sultan) relies fundamentally on the situation as a comic source. The use of character, language, and movement was rare throughout the play. This can be demonstrated as follows:

First: Character:

In only two places, the author invests the character of (the executioner) momentarily as a comic source. In the first act, after the courtesan succeeds in making the muezzin not call the dawn prayer on time, and the minister enters suddenly, discovering that his order to execute the convict has not been carried out, he confronts the executioner and some locals who claim the muezzin performed the dawn call to prayer and that the executioner was drunk and asleep… The minister scolds the executioner for not adhering to carrying out his orders. In the third act, the minister summons the executioner to know what the city's people are whispering about, but he is surprised by the arrival of the executioner, who says:

"The executioner (frightened) The guilt is not mine, my lord the minister!.. The mistake is the muezzin's mistake… He is the responsible one… He is the one who did not call the dawn prayer!.." (137).

It appears here that the comic source in the character is the source (mechanism). In another situation in the second act, the executioner meets the muezzin, and the following dialogue occurs between them:

- The executioner: So you were lying?
- The muezzin: No.
- The executioner: Was I asleep then?
- The muezzin: Yes!..
- The executioner: How can you say yes?!.
- The muezzin: No!..
- The executioner: Stick to one word!.. Is it yes or no? …

- The muezzin: What do you want?
- The executioner: I want to know whether I was asleep at that hour or I was awake?! (138).

It appears that the source (astonishment) here is what controls the executioner's character throughout that situation, which makes the executioner's character a comic character in those two previously mentioned moments.

Second: Situation:

Situation is the basic comic throughout the play. The general situation on which the author built his entire play is a comic situation of the first order. This situation can be summarized as follows: The Sultan discovers he is a slave belonging to the previous Sultan, who did not free him before his death. This Sultan is forced to be offered for sale in a public auction. The matter does not stop there; indeed, the one who buys him is a wealthy woman described as a whore. In order to free him, she imposes on the Sultan to spend a night with her in her house, notorious for its bad reputation among the city's people. It is clear that the source of the comic here is (contradiction), where the Sultan's character contradicts his condition as a slave.

In addition to the previous main situation, the author creates five other comic situations. The first is the first situation in the first act, where the convict is forced to entertain his executioner and amuse him (139). Here, the source (contradiction) also emerges as a comic source, where the positions of the two characters contradict the presented situation.

In the second situation, the executioner engages in a verbal battle with the courtesan's maid. After the battle ends, the convict tied to the post of the square reproaches him, saying:

- The executioner: You leave her like this, inflicting insults on me, and you are silent?!.. The convict: And what do you want me to do?
- The executioner: Do something!.. Say something at least!.
- The convict: And what is my business with this subject?!..
- The executioner: What lack of chivalry and falling of ambition!.. You saw her raising her shoe in her hand as the sharp sword or the resilient blade is raised, and you do not rise to defend me?!.. You stand like this, hands tied!.. You watch without concern!.. And

you listen without interest to my insult, humiliation, and cursing!.. This is not, by God, from manliness in anything… (140)

It is clear here also that the author resorts to the comic source (contradiction), where the condition contradicts the statement.

In the third comic situation, which is composite with the play's main situation, the cobbler and the vintner converse about the possibility of investing the Sultan if they possessed his price… The vintner says: "The mere presence of him in my tavern is enough to attract the entire city… It is enough that I ask him to narrate his adventures, what countries he saw, and what lands he entered…" (141).

Then he proposes a proposal to the cobbler regarding investing the Sultan, saying: "I seat him in front of the shop door on a comfortable chair, dress him in two new shoes, and place above his head a placard on which this phrase is written (Here the Sultan's shoes are sold). You will see the city's people tomorrow flocking to your shop, demanding your goods"… (142).

Here too, the author's investment of the source (contradiction) between the statement uttered by some characters and the condition they speak about appears.

In a directly subsequent comic situation, we find a mother and her child who converses with her as follows:-

- The child: And where is the Sultan then?!..
- The mother: He has not arrived yet! …
- The child: And does the Sultan have a sword?!
- The mother: Yes, a big sword! …
- The child: And will they sell him here?! …
- The mother: Shortly …
- The child: Mother! … Buy him for me! …
- The mother: What?! …
- The child: The Sultan! . Buy the Sultan for me! …
- The mother: Be quiet!.. He is not a toy for you to play with!.

- The child: You said they will sell him here… So buy him for me! .
- The mother: My son, be quiet!.. This is not for someone like you!..
- The child: For whom then? … For the adults?! .
- The mother: Yes… This is for the adults… (143)

Here—like the previous comic situations—it appears that the author invests the main dramatic situation and its source (contradiction) comic in generating comic situations using the same comic source.

In the last comic situation, the author uses the comic source (irony) when the judge summons the muezzin to advance the dawn call to prayer and speaks to him about today's dawn call to prayer, while the muezzin believes he is speaking about the dawn call to prayer of the night in which he delayed the call to prayer time to save the convict's life (144).

Third: Language:

The author uses language in four places in the comedy (The Perplexed Sultan). The first of these places is the situation gathering the executioner and the courtesan's maid, where he invests the source (insults) in the form of (retort) in the manner found in Egyptian popular neighborhoods (145). The second appears in the executioner's description of the shoe the maid raised in his face, where he says:

"You saw her (meaning the maid) raising her shoe as the sharp sword or the resilient blade is raised…" (146).

It appears here that the comic source here is (exaggeration) in simile, where he likens the shoe to a sword. In a third place, the author uses (insults) on the executioner's tongue, who says to the muezzin who did not show mercy by giving him a satisfactory answer about the delay of the call to prayer time:

"The executioner: I writhed in Hellfire, you despicable muezzin" (147).

What increases the value of laughter here is the emotional state of the executioner from the effect of his fury at the muezzin, who did not tell him the truth of the call to prayer that

placed him in a disgraceful position before the minister in the first act.

In the last comic situation—concerning language—the minister tries to learn from the executioner the opinion of the city's crowds about the Sultan's presence inside the courtesan's house. He asks him for his opinion. The executioner tries to evade the minister, and in the end says to him:

The executioner: In reality… Certainly… he does not perform prayer there. The minister: Are you joking!.. And you dare?!.. The executioner: Pardon, my lord the minister!.. I only meant to say that this house… is not a pure place…" (148).

The source of the comic here appears to be (sarcasm), where the executioner's sarcasm about the Sultan spending the night at the house of a woman whom the city's people rumored to be a whore is clear. Instead of the executioner saying directly what could be between the Sultan and a whore woman?! … He says it by innuendo that he does not perform prayer there.

Fourth: Movement:

The author's use of (movement) does not exceed one time in the first act, when the executioner rushes towards the minister, trying to justify not carrying out his orders and executing the convict, but the minister pushes him aside with a gesture of his hand (149). It appears that the source (mechanism) here is the prevalent comic source, where the executioner's will is stripped, and he appears as a thing or a mere machine.

This, Dr. Ali al-Rai summarizes the comic in the comedy (The Perplexed Sultan)… saying: "This reversed situation, full of contradictions: the accused woman who proves to be the most honorable of all, the mighty Sultan who turns out to be a slave, the learned judge ignorant of the law, the brutal minister challenged by a woman, the man sentenced to death who is forced to entertain his executioner. All this, in addition to the auction scene and its excitement, and some entertaining secondary characters like the courtesan's maid, the fraudulent muezzin, the cobbler, and the vintner…" (150).

The researcher can conclude from the above that the comedy (The Perplexed Sultan) was based on the comic (situation). The author reduced the value of character, language, and movement as comic sources… in addition to using diverse comic sources, which are:

1- Mechanism. 2- Astonishment. 3- Contradiction. 4- Irony. 5- Insults. 6- Exaggeration. 7- Sarcastic innuendo.

Features of the Comic Pattern:

Dr. Ibrahim Hamada defines "Comedy of Situation" as:

"This is the comedy that relies essentially on skill in constructing the dramatic plot more than its reliance on drawing characters and deepening their dimensions. The author's attention is usually given to: laugh-provoking situations - dramatic irony - many mistakes - disguise - mistaken identity - surprise encounters… etc. These tricks and the like… almost bring Comedy of Situation close to farce" (151).

In the book "The Nature of Drama," the author did not add more than what he mentioned in the previous passage (152). The researcher previously presented—in the analytical studies of the comedies: (I Want to Kill, The Deal, The Perplexed Sultan)—the technical specifications that characterize the plays… He concluded that Tawfiq al-Hakim aimed to tighten the plots of these plays and pay attention to the movement of action in them, making the characters mere functions that serve the successive dramatic situations. The researcher also noticed the author's marginalization of the dramatic portrayal of characters, as he did not portray a single human model throughout those plays. Perhaps this is the reason for a critic's description of The Deal play, where he says:

"The characters of The Deal are nothing but puppets serving Tawfiq al-Hakim's idea…" (153).

Tawfiq al-Hakim made dramatic situations his technical goal and excelled in them. The researcher concluded from them the extent of the cohesiveness of building these situations in the fabric of those comedies' plots. When the researcher studied the comic sources in those

comedies, he concluded that the pillar of the comic is centered on building secondary comic dramatic situations alongside the main comic dramatic situation representing the backbone of the play, and rarely used others such as character, language, or movement. The comic techniques were numerous—beyond what the definition provided—in building the comic in the situations of these comedies. They resorted to various technical tricks such as: dramatic irony, disguise, and surprise encounters.

Throughout the three comedies, the comic also relied on other means—marginally—to provoke laughter. In the comedy (I Want to Kill), the researcher concluded the existence of a temporary comic quality (astonishment) in one of the characters, and the use of language only twice through (contradiction) and (insults), and the use of movement once through the source (disharmony). In the comedy (The Deal), the author invests the situation as a comic source, then marginalizes the use of language to only four places through the sources (exaggeration), (insults), and (faulty analogy), and does not use movement except once, resorting to the source (mechanism). In the comedy (The Perplexed Sultan), the author aimed at the situation essentially for laughter, used character momentarily through the sources (mechanism) and (astonishment), then used language in only four places through the sources (exaggeration), (insults), and (innuendo), and finally used movement as a comic source once through the source (mechanism).

Conclusion of Chapter Three

We can conclude from the above that the plot of the Comedy of Situation in Tawfiq al-Hakim's works changed markedly throughout its various representative comedies. In the comedy (I Want to Kill – 1950), the author benefited from his previous experience in dramatic writing in general and writing the one-act Comedy in particular. The plot of his one-act comedies emerged as one main cohesive situation. In his comedy (The Deal – 1956), he made the dramatic plot consist of two dramatic lines (main and subsidiary). The subsidiary line appeared as a complementary part to the main dramatic line and complementary to it, not an addition. They formed a single braid from which the author benefited in creating theatrical surprises and in raising suspense. The movement of action elements passed through two movements in the main dramatic line and the movement of the subsidiary dramatic line

represented in only one position. The researcher sees that the multiplicity of movements of the actantial elements' positions in the action line units—as Anne Ubersfeld explained in her book "Reading Theatre"—increases tension, suspense, and anticipation, giving the dramatic plot the quality of the ability to influence with its vitality. In the comedy (The Perplexed Sultan – 1960), the author aimed for a plot with one main dramatic line, but the movement of the action elements in its successive units reached five movements, making this comedy's plot more vital and influential than its two predecessors. The researcher concludes that the plot of the comedy (The Perplexed Sultan) was more vital than its predecessors, which qualifies the statement that it is better in terms of the activities of its elements, the cohesiveness of its structures, and the harmony of its desired impact mechanisms.

Regarding character and dialogue language, the one-act comedy (I Want to Kill) consisted of three characters directly entering the core of the action (the husband – the wife – the girl). The author benefited from the fourth character (the representative) in preparing for the action and using it in creating comic moments. The dialogue language in it was classical Arabic, but it approaches journalistic language. The researcher explained how the dialogue language is similar among the four conversing tongues without distinguishing one character from another in terms of style, despite the author's attempt to make the comedy imitate reality. In the comedy (The Deal), Tawfiq al-Hakim presented a unique linguistic style, which he called "the third language." In it, he brought the language closer to daily life language in terms of style while retaining the Arabicness of vocabulary. He was also able to differentiate between most characters in their own styles, and the linguistic dictionary used by each character is distinctive and indicative of it. The researcher also concluded that the characters of this comedy did not exceed undertaking a basic function they performed in the fabric of the dramatic plot, and the author did not pay attention to portraying the characters as much as his attention to weaving events and caring for their comic impact, like its predecessors. In the comedy "The Perplexed Sultan," all characters performed the tasks they undertook to the fullest. He also did not pay attention to portraying the characters as much as his attention to weaving events. The researcher clarified how there is a clear flaw in the characters "the Sultan" and "the judge," which is undertaking an action without a supporting justification, where each of them separately undertakes two identical actions and two different actions. The judge, who refuses to find a trick outside the law, we see manipulating the law, and the Sultan,

who asks for a solution outside the law or a trick to get him out of his crisis, is the same one who refuses the judge's trick that gets him out of that crisis. The author composed (The Perplexed Sultan) in a refined classical language, easy to assimilate at the same time. The aesthetics of the dialogue were able to make dry intellectual discussions an acceptable subject. The researcher concludes that the dialogue language in this comedy is the most beautiful language Tawfiq al-Hakim reached that is suitable for modern plays and plays with historical shadows.

Regarding the use of time and non-verbal texts, the researcher concludes that time played an important role in the comedy (I Want to Kill) represented in establishing probability… As for non-verbal texts (external and internal), they benefited in undertaking channels of expression:

1. Describing the location of events.
2. Determining the speaking characters.
3. Describing prop pieces.
4. Describing indicative theatrical movement.

They also benefited in performing some important artistic functions, such as:

1. Determining the theatrical space.
2. Introducing the characters.
3. Preparing for a subsequent dramatic situation.
4. Creating dramatic irony.
5. Establishing the rules of probability and imitating reality.
6. Generating a comic effect.

In the comedy (The Deal), mentioning time helps establish the principle of imitating reality alongside probability and raising suspense. The non-verbal texts (external and internal) performed a set of roles:

1. Describing the theatrical space.
2. Describing indicative theatrical movement.
3. Determining the speaking characters. These roles performed a set of artistic functions:

4. Introducing some characters.
5. Determining the meaning of the verbal text sentence.
6. Preparing for a subsequent dramatic situation.
7. Establishing the principle of imitating reality.
8. Generating a comic effect.
9. Determining the play's genre. The researcher noticed that there is a non-verbal text that is not beneficial from a theatrical standpoint. It is a descriptive text resembling narrative novelistic or story texts, which prompted the researcher to describe this non-verbal text as literary, and that the author intended it for the reader, not the spectator.

In the comedy (The Perplexed Sultan), the author benefits from mentioning time in raising suspense in the recipient and grants the events the principle of probability. As for non-verbal texts, they performed, in their two types (external and internal), a set of roles:

1. Describing the theatrical space.
2. Referring to the time of events.
3. Determining the speaking characters.
4. Describing acting performance (mimetic and vocal).
5. Describing indicative theatrical movement.
6. Describing lighting and music.

These roles benefited in undertaking specific artistic functions:

1. Directing and determining the meaning of the verbal text.
2. Establishing the principle of probability on events.
3. Generating a comic effect.
4. Preparing for a character's entrance and changing the situation.
5. Affirming a specific theme.
6. Raising suspense.
7. Expressing the character's emotion.

Regarding the use of comic sources and the features of the comic pattern, the researcher concludes that the author used the sources: (character – situation – language – movement) in the comedy (I Want to Kill), relying on the situation, marginalizing the investment of character, language, and movement. He used various comic sources in it: astonishment – irony – contradiction – insults – and disharmony. In the comedy (The Deal), the author relied on: (situation – language – movement), relying fundamentally on the situation. He used various comic sources: irony – exaggeration – insults – faulty analogy – and mechanism.

In the comedy (The Perplexed Sultan), the author relies on using the sources: (character – situation – language – and movement) as comic sources, investing through them various comic sources: mechanism – astonishment – contradiction – irony – insults – exaggeration – and sarcastic innuendo (sarcasm).

Regarding the comic pattern in the three comedies, the researcher concludes that the author places his full attention on weaving events and making them as comic as possible, investing all available comic sources, especially irony. The author's attention to weaving events was reflected in his attention to other dramatic elements, especially character, which he did not pay attention to portraying, but contented himself with highlighting its mechanical function within the construction of events. Same for language and movement, which aimed to portray dramatic situations and contribute to making them comic situations.

The researcher can conclude that these technical changes that afflicted the representative comedies of the Comedy of Situation in Tawfiq al-Hakim's works were moving towards refinement and mastery.

Conclusion of the Research

The researcher concludes from the above that the predominant comedy patterns in Tawfiq al-Hakim's works were Farce, Light Comedy, and Comedy of Situation. Each stage of Tawfiq al-Hakim's dramatic writing represented a special interest in writing a comic pattern among those three patterns. Tawfiq al-Hakim began as a dramatic author by writing farce, creating two farces: one just before his travel to Paris in 1924, (The New Woman), and the other in 1932 after his return from it, (A Bullet in the Heart). The technique of writing farce developed noticeably between them. In terms of plot, (The New Woman) contained two technical errors that were surpassed in (A Bullet in the Heart), despite the reliance of both plays' events on coincidence as a pillar for building events. The technique of employing characters in farce also developed. In (The New Woman), the author introduces two characters with no artistic necessity, and presents ideas on the hero's tongue at the end of the play that do not suit the character's portrayal, making it characterized by artificiality. The author surpassed this in the later farce, and in the first farce under the same name "Naguib," except he rid it of the aforementioned technical flaw, while employing all the characters of the later farce.

The author introduced a single linguistic level on the tongues of most characters in the first farce, except for the two characters "Fatima and Nanny Zainab," within a single general linguistic level, the Egyptian colloquial spoken by Cairo residents. In the other farce, the author introduced dialogue containing vocabulary, expressions, and styles indicative of each character's environment, ensuring the individuality of characters and the specificity of each. The author surpassed an important technical flaw in the farce (A Bullet in the Heart), which was characterized in the farce (The New Woman) by the tendency towards pure narration in many places, resembling rhetorical style. The dialogue of the farce (A Bullet in the Heart) attained its specific functions that serve the event or the character.

Furthermore, Tawfiq al-Hakim employed most non-verbal texts (stage directions) in the farce (The New Woman) in an employment concerned with being a provoking expression for laughter primarily, while he employed non-verbal texts in the farce (A Bullet in the Heart) in a

dramatic employment in its artistic construction first, and as provoking signifiers for laughter last, serving the latter purpose.

In terms of time, the temporal gap between the events of the first and second acts, a month, in the farce (The New Woman) was a gratuitous gap with no function, while the temporal gap between the second and third acts in the farce (A Bullet in the Heart) was employed as an active gap that benefited the transformation of characters' feelings and their reactions.

Thus, Tawfiq al-Hakim used various comic sources of character, situation, language, and movement, focusing on employing the situation in the farce (The New Woman), while he dropped the source of character and contented himself with relying on employing the situation alongside language and movement. In the second farce, the author invested nine comic sources, while he invested only six in the first farce. The sources used are: exaggeration, astonishment, contradiction, sarcasm, material mental imagery, insults, repetition, disguise, and irony.

Between 1935 and 1949, Tawfiq al-Hakim's interest focused on writing the pattern (Light Comedy). From the analytical study conducted by the researcher, he concluded that this comic pattern also received noticeable technical development—through the selected models. Its plot developed as the author surpassed some technical errors he fell into when writing his early light comedies through his later comedies. He surpassed the error of obstructing the action/discussion line with narrative dialogue that does not contribute to developing the action movement or undertake any other function, as happened in the comedy (Our Gentle Sex – 1935). The researcher noticed that the action of the light comedy in Tawfiq al-Hakim's works is a discussion, and its subject does not depart from the relationship between man and woman in the environment of marital life.

In terms of employing character and dialogue language, the researcher concluded that the author's error in introducing unnecessary characters, as in (Our Gentle Sex), was surpassed later. He also benefited from the secondary character in his late comedies to serve the action, as in (A Press Interview – 1938), and increased the number of secondary characters—as in the comedy (I Want This Man – 1946) to establish the principles of imitating reality and probability together. In the comedy (Do Not Search for the Truth - 1974), the author

completely rids himself of the secondary character without causing any disruption. In the comedy (Their Marital Bliss – 1949), the author restores the secondary character to benefit from it intellectually and dramatically. Tawfiq al-Hakim's attention to dialogue language began since the first comedy. In (Our Gentle Sex), he treats it in the colloquial dialect, suiting its subject, while the generality of the subject of his subsequent light comedies was reflected on the language, becoming closer to journalistic language.

Time also played a set of artistic functions from the first light comedy to the last light comedy. It established the principle of imitating reality, contributed to building the expository phase for the dramatic event, prepared for a subsequent dramatic situation, granted the character of probability to events, in addition to benefiting from it in provoking laughter. The researcher noticed that the author did not create unnecessary non-verbal texts (external and internal). The literary character of those non-verbal texts also appeared, alongside their scarcity within the narrowest limits. Those non-verbal texts (external and internal) performed various artistic functions.

The author used the sources: character, situation, language, and movement through the following: contradiction, astonishment, material metaphor, exaggeration, sarcasm, disguise, mechanism, rigidity, and irony.

Between 1950 and 1960, Tawfiq al-Hakim was interested in writing Comedy of Situation. From the analytical study the researcher conducted on the selected comic models, he concluded that noticeable development affected its technique. In terms of plot, Tawfiq al-Hakim's developed experience in dramatic writing in general and his ability to weave events in particular appeared. Since his comedy (I Want to Kill - 1950) is a one-act play, Tawfiq al-Hakim was forced to narrow the action space to present one short, cohesive action. In the comedy (The Deal - 1956), he added a subsidiary dramatic line supporting the main dramatic line, for the purpose of creating theatrical surprises that increase suspense and anticipation, making the plot here more exciting and enjoyable than before. In the comedy (The Perplexed Sultan - 1960), Tawfiq al-Hakim composed a more vital plot than before. While the movement of factors in the first comedy consisted of one position and took three positions in the second comedy, the plot of the comedy (The Perplexed Sultan) reached five positions for the movement of factors within the action line.

It is clear that Tawfiq al-Hakim's dramatic experience pushed him to benefit from the presence of a secondary character in the comedy (I Want to Kill) in building the expository phase and in generating a comic effect. The dialogue language in the first comedy represented the author's previous continuity, where simplified Arabic known to journalistic composition… and contained a technical flaw: the similarity of the dialogue style among all characters without distinguishing between them in terms of age, gender, and profession. In the comedy (The Deal), Tawfiq al-Hakim presented a unique stylistic experiment he called "the third language." In it, the dramatic text benefits as a literary text and as a text capable of popular success when performed on stage. Evidence of this is the presence of a literary non-verbal text with no theatrical necessity. With this style, Tawfiq al-Hakim was able to differentiate between most characters in their own styles and their distinctive vocabulary dictionary for each character. It appeared how the portrayal of the characters in the comedy (The Deal) was a superficial portrayal—like its predecessor—concerned with it in light of performing the specific dramatic functions for them. As for the comedy (The Perplexed Sultan), all its characters played the dramatic roles they undertook. In it, the portrayal of characters was also flattened at the same time the author focused on weaving events… but a flaw appeared in the characters of "the Sultan" and "the judge," as they behaved in a contradictory manner towards one issue without justification. The author composed this comedy in a sober classical Arabic language, representing the most refined styles of his expression in all his comedies. It was characterized by the soundness of its vocabulary, the ease of its expression, the smoothness and beauty of its style. The aesthetics of the dialogue language were also able to bestow a dramatic dimension on dry intellectual discussions.

Time played an important role in the comedy (I Want to Kill), represented in establishing the principle of probability. Non-verbal texts also helped in performing specific, varied artistic functions. Time in the comedy (The Deal) helped in establishing the principles of imitating reality and probability alongside raising suspense. Non-verbal texts also performed specific, varied artistic functions. In the comedy (The Perplexed Sultan), the author benefits from referring to time in raising suspense and in granting the character of probability to the action. As for non-verbal texts (external and internal), they performed new roles: describing lighting and music, and performed specific, varied artistic functions, adding to the above the affirmation of the presented intellectual values.

In terms of the author's employment of comic sources, the author uses the comic sources of situation, character, and language in the comedy (I Want to Kill), investing through them the following comic sources: astonishment, irony, contradiction, insults, disharmony. In the comedy (The Deal), the author employed situation, language, and movement, and focused on the situation as a basic focus in generating the comic, like its predecessor. In it, he relied on the following comic techniques: irony, exaggeration, insults, faulty analogy, and mechanism. In the comedy (The Perplexed Sultan), the author returns to using character, situation, language, and movement, investing through them various comic sources: mechanism, astonishment, contradiction, irony, insults, exaggeration, and sarcasm.

Regarding the comic pattern, the researcher concluded that Tawfiq al-Hakim placed all his potentials and skills in weaving comic events, investing various comic sources, especially (irony). The author's attention to weaving events was reflected in flattening the portrayal of characters and marginalizing their role as comic, and contented himself—most often—with highlighting the mechanisms of their functions.

In addition to the above, it can be said that the introductory studies to the research chapters revealed some matters, detailed and confirmed by the study of non-verbal texts of the selected models representing the predominant comic patterns in Tawfiq al-Hakim's works. The researcher concluded that the farce the author wrote was written specifically to be performed on stage, and he did not publish it until after he rewrote it to be suitable for publication. Behind Tawfiq al-Hakim's drive to write farce for the purpose of performing it on stage—without publication—was a set of factors summarized by the researcher as:

1. The flourishing of the theatrical market and the production of more than ninety plays, between comedy, tragedy, and drama, authored, adapted, and translated, in 1924.
2. Tawfiq al-Hakim's intense passion for theatre people.
3. The support of one of Tawfiq al-Hakim's friends (Mustafa Mumtaz) and his encouragement.

After his return from Paris and the failure of his farce (A Bullet in the Heart), which did not find its way to the acting stage, Tawfiq al-Hakim began to move towards another comic pattern: light comedy, which he intended for publication without performance. A set of factors pushed Tawfiq al-Hakim to delve into this phase… The most important of these factors:

1. The failure of the farce (A Bullet in the Heart) to find its way to the acting stage.
2. The change in Tawfiq al-Hakim's convictions regarding the nature and function of theatrical art after his return from Paris.
3. The restriction of the activity of theatrical troupes as a result of the global economic crisis.
4. The success of the play (The People of the Cave – 1933)—which matches his new convictions—as it was performed, published, and translated into French.
5. Publishing houses opening their doors to publish Tawfiq al-Hakim's dramatic creations, such as: (The People of the Cave – 1933) and (Shahrazad (شهرزاد) – 1934).
6. "Maglaty" magazine's embrace of Tawfiq al-Hakim's dramatic writings.
7. Tawfiq al-Hakim's work at Akhbar al-Yawm since 1945.
8. Tawfiq al-Hakim's inclination towards uniqueness and avoiding vulgarity.

Then the previous phase was followed by the phase of writing for theatre in accordance with Tawfiq al-Hakim's own convictions. He continued writing Comedy of Situation from 1950 to 1960. A set of motivating factors led to the new phase, the most important of which are:

1. His separation from Dar Akhbar al-Yawm.
2. The change in the state's general policy following the July 1952 Revolution.
3. The state adopting a different policy to establish the theatre sector.
4. The increase in Tawfiq al-Hakim's artistic cultural stock, which he reflected in writing "The Art of Literature - 1952."

The combined factors led to Tawfiq al-Hakim writing a Comedy of Situation suitable for publication as well as performance. All were published and performed on stages. This indicates that behind the change in the directions of Tawfiq al-Hakim's dramatic writing stand various factors (cultural, political, economic, social). Within the single phase, Tawfiq al-Hakim developed the mechanisms of his comedy techniques within the framework of its specific pattern, play after play.

Footnotes

[^1]: See- Samir Awad: *The Theatre of Al-Azbakiya Garden* (مسرح حديقة الأزبكية) – Cairo: National Center for Theatre and Music, 1989. p. 192.

[^2]: See Fouad Dawara: *The Theatre of Tawfiq al-Hakim – 1 – The Unknown Plays* (المسرحيات المجهولة), op. cit. p. 392.

[^3]: Dr. Mahmoud Hamid Shawkat: *Theatrical Art in Modern Arabic Literature* (الفن المسرحي في الأدب العربي الحديث). – Cairo: Dar al-Fikr al-Arabi, 1970. p. 165.

[^4]: Dr. Muhammad Mandur: *The Theatre of Tawfiq al-Hakim* (مسرح توفيق الحكيم). op. cit. pp. 129-130.

[^5]: See- Fathi al-Ibyari: op. cit. p. 179.

[^6]: See- Imad al-Din Issa: *Equilibrium in the Literature of Tawfiq al-Hakim – and Arabic and World Literature* (التعادلية في أدب توفيق الحكيم – والأدبين العربي والعالمي). The Cultural Library. – Cairo: Egyptian General Book Organization, 1990. p. 240.

[^7]: See- Fathi al-Ibyari: op. cit. pp. 178-179.

[^8]: See- Mona al-Bindari, et al.: op. cit. p. 61.

[^9]: See- Fouad Dawara: *The Theatre of Tawfiq al-Hakim -1- The Unknown Plays* (المسرحيات المجهولة). op. cit. p. 393.

[^10]: Nabil Farag: op. cit. pp. 50-51.

[^11]: Tawfiq al-Hakim: *The Predicament* (الورطة) (the concluding statement of the play).- Cairo: Maktabat al-Adab, n.d. p. 179.

[^12]: Tawfiq al-Hakim: *The Deal* (الصفقة) (the concluding statement of the play).- Cairo: Maktabat Misr, n.d. p. 156.

[^13]: Boutitseva, Tamara Alexandrovna: *A Thousand and One Years on Arab Theatre* (ألف عام وعام على المسرح العربي). – Translated by: Tawfiq al-Mu'adhdhin, Beirut: Dar al-Farabi, 1982, pp. 190-191.

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[^14]: Tawfiq al-Hakim: *The Deal* (الصفقة), op. cit., p. 157.

[^15]: Tawfiq al-Hakim: *Equilibrium with Islam* (التعادلية مع الإسلام), Cairo: Maktabat Misr, n.d., pp. 141-144.

[^16]: See- Tawfiq al-Hakim: *Internal Features* (ملامح داخلية), Cairo: Maktabat al-Adab, n.d., p. 139.

[^17]: See- Tawfiq al-Hakim: *The Deal* (الصفقة), op. cit., p. 157.

[^18]: Dr. Muhammad Mandur: *The Theatre of Tawfiq al-Hakim* (مسرح توفيق الحكيم), op. cit., p. 145.

[^19]: ibid., p. 143.

[^20]: See- Jalal al-Ashri: *Theatre, the Father of Arts* (المسرح أبو الفنون), Cairo: Dar al-Nahda al-Arabiyya, 1971, pp. 33, 34.

[^21]: Dr. Muhammad al-Abd: *Al-Hakim's Dialogue… and the Experiment of the Third Language* (حوار الحكيم… وتجربة اللغة الثالثة), in: *Tawfiq al-Hakim - the Writer… the Thinker… the Man* (توفيق الحكيم- الأديب… المفكر… الإنسان), the First Commemorative Book, Cairo: National Center for Literature, 1988, p. 159.

[^22]: Dr. Muhammad Ghunaymi Hilal: *On Theatrical Criticism* (في النقد المسرحي), Cairo: Dar Nahdat Misr, n.d., p. 82.

[^23]: Esslin, Martin: *The Field of Drama* (مجال الدراما), op. cit., p. 17.

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[^29]: Horace: *The Art of Poetry* (فن الشعر), translation by: Dr. Louis Awad, Cairo: Egyptian General Book Organization, 3rd ed., 1988, p. 112.

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[^31]: Tawfiq al-Hakim: *Equilibrium with Islam* (التعادلية مع الإسلام). op. cit. p. 120.

[^32]: Tawfiq al-Hakim: *The Art of Literature* (فن الأدب). Cairo: Maktabat Misr, n.d. p. 292.

[^33]: Dr. Sami Munir Hassan: op. cit. pp. 18-19.

[^34]: Dr. Muhammad Mandur: *The Theatre of Tawfiq al-Hakim* (مسرح توفيق الحكيم). op. cit. p. 130.

[^35]: Tawfiq al-Hakim: *The Sultan of Darkness* (سلطان الظلام). - Cairo: Maktabat al-Adab, n.d. p. 49.

[^36]: Mahmoud Amin al-Alim: op. cit. p. 103.

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[^38]: Tawfiq al-Hakim: *Under the Sun of Thought* (تحت شمس الفكر), Cairo: Maktabat al-Adab, n.d. p. 92.

[^39]: See- Fischer, Ernst: *Socialism and Art* (الاشتراكية والفن). Translation by: Asaad Halim. - Kitab al-Hilal. Issue 183, Cairo: Dar al-Hilal, June 1966. p. 74.

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[^42]: Tawfiq al-Hakim: *Equilibrium with Islam* (التعادلية مع الإسلام). op. cit. p. 103.

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[^50]: Tawfiq al-Hakim: *O Climber of the Tree (يا طالع الشجرة)* (يا طالع الشجرة) (the introduction). Cairo: Maktabat Misr, n.d. p. 20.

[^51]: Ubersfeld, Anne: op. cit. p. 87.

[^52]: Tawfiq al-Hakim: *The Art of Literature* (فن الأدب). op. cit. p. 145.

[^53]: Esslin, Martin: *Anatomy of Drama* (تشريح الدراما), op. cit. p. 51.

[^54]: Tawfiq al-Hakim: *The Art of Literature* (فن الأدب). op. cit. pp. 146-148.

[^55]: Tawfiq al-Hakim: *Theatre of Society* (مسرح المجتمع). op. cit., p. 48.

[^56]: ibid., p. 51.

[^57]: ibid., p. 61.

[^58]: Tawfiq al-Hakim: *The Art of Literature* (فن الأدب), op. cit., p. 148.

[^59]: Dr. Muhammad Mandur: *The Theatre of Tawfiq al-Hakim* (مسرح توفيق الحكيم). op. cit., p. 137.

[^60]: Dr. Fayez Iskandar: *Revolutionary Trends in Egyptian Theatre - Tawfiq al-Hakim* (إتجاهات ثورية في المسرح المصري - توفيق الحكيم). in: *Al-Masrah* Magazine - Cairo: Al-Hakim Theatre. Issue 7, July 1964. p. 25. It is worth noting that the author of this article is (Farouk Abdel Wahab) and not as mentioned—in the magazine. It was republished in: See: Farouk Abdel Wahab: *Studies in Egyptian Theatre* (دراسات في المسرح المصري). Cairo: General Egyptian Book Organization, 1992, p. 38.

[^61]: Tawfiq al-Hakim: *The Deal* (الصفقة). op. cit., p. 106.

[^62]: ibid., p. 103.

[^63]: ibid., p. 95.

[^64]: Farouk Abdel Wahab. op. cit., p. 37.

[^65]: See- Dr. Fatima Moussa: *Tawfiq al-Hakim and The Perplexed Sultan* (توفيق الحكيم والسلطان الحائر). in "Al-Masrah" Magazine - Cairo: Al-Hakim Theatre, Issue 3, March 1964. p. 12.

[^66]: Mahmoud Amin al-Alim: op. cit., p. 150.

[^67]: Boutitseva, Tamara Alexandrovna: op. cit., p. 194.

[^68]: Dr. Sami Munir Hussein: op. cit., p. 40.

[^69]: Dr. Muhammad Mandur: *The Theatre of Tawfiq al-Hakim* (مسرح توفيق الحكيم). op. cit., p. 165.

[^70]: Tawfiq al-Hakim: *The Return of Consciousness* (عودة الوعي). Beirut: Dar al-Shorouk, 1974, 2nd ed., p. 110.

[^71]: Tawfiq al-Hakim: *Theatre of Society* (مسرح المجتمع). op. cit., p. 35.

[^72]: ibid., p. 51.

[^73]: ibid., p. 48.

[^74]: See- Esslin, Martin: *Anatomy of Drama* (تشريح الدراما). op. cit., p. 42.

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[^77]: ibid., same previous locations.

[^78]: ibid., p. 32.

[^79]: ibid., p. 13.

[^80]: ibid., p. 25.

[^81]: Esslin, Martin: *Anatomy of Drama* (تشريح الدراما). op. cit., p. 42.

[^82]: Farouk Abdel Wahab: op. cit., p. 39.

[^83]: See- Tawfiq al-Hakim: *The Perplexed Sultan* (السلطان الحائر). Cairo: Maktabat Misr, n.d., pp. 110, 113.

[^84]: See ibid., pp. 67, 68.

[^85]: ibid., p. 69.

[^86]: Fouad Dawara: *The Theatre of Tawfiq al-Hakim -2- The Political Plays* (المسرحيات السياسية). Cairo: Egyptian General Book Organization, 1986. p. 298.

[^87]: Tawfiq al-Hakim: *The Perplexed Sultan* (السلطان الحائر). op. cit., p. 55.

[^88]: See ibid., pp. 130, 131.

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[^90]: See- Fouad Dawara: *The Theatre of Tawfiq al-Hakim -2- The Political Plays* (المسرحيات السياسية). op. cit., p. 298.

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[^92]: Tawfiq al-Hakim: *Theatre of Society* (مسرح المجتمع). op. cit., p. 41.

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[^93]: ibid., p. 36.

[^94]: ibid., same previous location.

[^95]: ibid., same previous location.

[^*]: See ibid., the citation location was placed between brackets at the time.

[^**]: ibid., the citation location was placed between brackets at the time.

[^***]: ibid., the citation location was placed between brackets at the time.

[^96]: See: Tawfiq al-Hakim, *The Deal* (الصفقة), op. cit., pp. 131-135.

[^97]: ibid., p. 10.

[^98]: ibid., p. 11.

[^*]: See: ibid., the citation location was placed between brackets at the time.

[^99]: ibid., p. 24.

[^100]: ibid., p. 85.

[^101]: ibid., p. 24.

[^102]: ibid., same previous location.

[^103]: Tawfiq al-Hakim, *The Perplexed Sultan* (السلطان الحائر), op. cit., p. 11.

[^104]: See: Dr. Muhammad Mandur, *The Theatre of Tawfiq al-Hakim* (مسرح توفيق الحكيم), op. cit., pp. 164, 165.

[^105]: Tawfiq al-Hakim, *The Perplexed Sultan* (السلطان الحائر), op. cit., p. 11.

[^106]: See: ibid., pp. 61, 62.

[^107]: ibid., p. 98.

[^108]: See: ibid., p. 100.

[^109]: ibid., p. 11.

[^110]: ibid., p. 61.

[^111]: ibid., p. 100.

[^*]: See: ibid., the citation location was placed between brackets at the time.

[^112]: See: ibid., pp. 36, 37.

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[^126]: See: ibid., pp. 60, 61.

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[^129]: ibid., p. 59.

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[^131]: Tawfiq al-Hakim: *The Deal* (الصفقة), op. cit., pp. 32-33.

[^132]: ibid., p. 42.

[^133]: ibid., p. 43.

[^134]: ibid., p. 22.

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[^*]: ibid., the citation location was mentioned between brackets at the time.

[^136]: Tawfiq al-Hakim: *The Perplexed Sultan* (السلطان الحائر). op. cit., p. 103.

[^137]: ibid., p. 68.

[^138]: See: ibid., pp. 11: 25.

[^139]: ibid., pp. 27, 28.

[^140]: ibid., p. 63.

[^141]: ibid., p. 64.

[^142]: ibid., p. 65.

[^143]: See: ibid., p. 125.

[^144]: See: ibid., p. 26.

[^145]: ibid., p. 27.

[^146]: ibid., p. 69.

[^147]: ibid., p. 122.

[^148]: See - ibid., pp. 36, 37.

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Completed, praise be to God

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He has authored more than ninety short studies, all published in specialized and semi-specialized periodicals in Cairo, most notably: *Theatre Magazine* (مجلة المسرح), *Cairo Magazine* (مجلة القاهرة), *Teatro Magazine* (مجلة تياترو), and the *Cairo International Festival for Experimental Theatre Bulletin* (نشرة مهرجان القاهرة الدولي للمسرح التجريبي). For many years, he participated in editing the bulletin and selecting performances for the festivals of the Egyptian Association for Theatre Amateurs. He also co-edited the bulletin of the Cairo International Festival for Experimental Theatre from 1991 until he stepped down in 1995.

He participated in the first scientific conference of the First Arab Theatre Festival, organized by the Egyptian Ministry of Culture in Cairo, with a research paper titled *Towards a Popular Theatre* (نحو مسرح شعبي). He participated in the activities of the Menofia University Festival commemorating the great poet Abdel Rahman al-Sharqawi with a research paper titled *The Romanticism of Young Mahran* (رومانتيكية الفتى مهران). For many years, he participated in seminar, screening, and judging panels at the Theatre Directorate of the General Authority for Cultural Palaces, School Theatre, Youth and Sports Theatre, and University Theatre.

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8. *What is Drama* (ما الدراما) – Egyptian General Book Authority – 2022.

Short and Medium Studies

He has published dozens of short and medium-length studies since 1988 in journals including: *Cairo* (القاهرة), *Theatre* (المسرح), *Folk Arts* (الفنون الشعبية), *New Culture* (الثقافة الجديدة), *Theatre Horizons* (آفاق المسرح), *Teatro* (تياترو), and *Our Theatre* (مسرحنا).

Book Introductions

1. Introduction to the play *Mother of the Axe* (أم الفاس) by the Saudi writer Malha Abdullah.
2. Introduction to the book *The Impact of Bedouin Life on Theatre in Saudi Arabia* (أثر البداوة على المسرح في السعودية) by the Saudi writer Malha Abdullah.
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1. *A Husband's Love Affairs* (غراميات زوج) – A comedy in two acts – 1995.
2. *The Absent* (الغائب) – A one-act drama – published in *Theatre Horizons* magazine.
3. *The Age of Chaos* (زمن الفوضى) – A dramatic elegy in one act.
4. *Paradise of the East* (فردوس الشرق) – A 30-episode radio drama series broadcast by the Cultural Program Radio in 2009, starring: Galal El-Sharkawy, Manal Salameh, and a group of Egyptian radio drama stars; Music by: Michel El-Masry, Directed by: Ragab El-Halawani.

Academic and Professional Career

- **Demonstrator**, Department of Drama and Criticism, Higher Institute of Theatrical Arts (appointed July 27, 1989).
- **Assistant Lecturer**, Department of Drama and Theatrical Criticism (appointed 1998).
- **Lecturer**, Department of Drama and Theatrical Criticism (appointed 2005).
- **Associate Professor**, Department of Drama and Theatrical Criticism (appointed 2010).
- **Head of the Department of Drama and Theatrical Criticism** (from 2010 until he resigned from the chairmanship in November 2017).
- **Professor**, Department of Drama and Theatrical Criticism (appointed May 2020).
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- **Head of the Department of Drama and Theatrical Criticism** (from July 2020 until he resigned from the chairmanship in February 2021).

He has supervised and examined numerous Master's and Doctoral (PhD) theses at the Academy of Arts, Alexandria University, Menofia University, Ain Shams University, Zagazig University, Benha University, and Mansoura University.

In addition to teaching in the three departments at the Higher Institute of Theatrical Arts at the Academy of Arts in Cairo and the Academy of Arts unit in Alexandria, he taught at the Faculty of Mass Communication, Cairo University for several years, and the Department of Drama and Theatrical Criticism at the Faculty of Arts, Ain Shams University for several years. He has also been teaching undergraduate and postgraduate courses at the Higher Institute of Folk Arts for many years, and taught at the Higher Institute of Child Arts.

He worked on play reading panels at the Theatre Directorate of the General Authority for Cultural Palaces for many years, as well as radio drama reading panels at the Radio Sector in Maspero for several years before stepping down. He currently serves on the play reading committee at the Artistic House of Theatre under the Egyptian Ministry of Culture.